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What is Dance? Dance as Emotional and Physical Movement

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*It is good to have an end to journey towards;
but it is the journey that matters in the end.*

Ursula K. LeGuin



*Jacqueline Wessely
Loyola Marymount University
Senior Thesis*

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What is Dance?

Dance As Emotional and Physical Movement

Audience: Individuals in the Academic Environment

Nothing is more revealing than the movement.

- Martha Graham

Dance is the movement of time, space, and energy. Because dance reflects the emotional aspects of humanity through the physical body, the meaning of dance and the reasons for dancing, are often times enriched by the physiological. Human beings think, feel, desire, and create dance for a variety of purposes and this paper will consider the ways in which dance performs accordingly.

Dance as Physical Movement

Rudolph Laban, a researcher on people's movement within life as well as dance, developed a notation of dance based on the idea that dancing is the use of time, space, and energy. Each element is equally important within the development of the movement because how the movement is executed can be interpreted in different ways.

The element of time is comprised of rhythm, tempo, and duration. Rhythm can be defined as the way the beats of the music/movement are grouped together, which can be organized by the use of breath or meters in music. Once the beat of the music or movement are set, the tempo must be determined. Tempo is the speed in which the movement is executed and can range from fast to slow. Tempo effects the duration or length of the movement phrase. Duration

can refer to actual clock time or time perceived. For example, sitting through a lecture can seem a lot longer than it actually is, if you are not interested in the subject matter. Dancers use variations of these three sub-elements of time when comprising movement or movement phrases.

The element of space includes level, path, and shape. Level deals with the element of gravity and refers to where the movement is in space; in other words, whether it is high or airborne, mid-level, low, or on the ground. The dancer can use levels to seem light, weightless, heavy, or weighted down. To identify level, the use far and near kinesphere is used when describing dance. Kinesphere is dance terminology for how the space surrounding the dancer is used.

Kinesthetic is movement of the body and sphere is the space around the body.

Varying use of levels can lead to the development of pathways in order to transition from one level to the next. Path refers to the actual space that is used within the room or on stage. If the dancer remains on one point in the room, then the movement is referred to as being axial, fixed at one point. If the movement travels throughout the entire space it is referred to as locomotive, motor movement. A dancer moves through space in a direct path, which is intended or an indirect path by taking in all that surrounds the dancer without a specific intended path, as to the view of the audience. Pathways can then help create shapes. Shape deals with the dancer's body and how it fits in the space. Shapes are symmetrical, equal and the same on both sides of the body, or asymmetrical, not the same on both sides of the body. These three sub-

elements of space are used to widen the possibilities for dancers to use when exploring movement.

The element of energy, according to Laban, helps define the movement and its intent. Dance scholar, Susanne K. Langer divides energy into two types: vital and virtual power. Vital power is used to refer to the energy that we use in daily life. "Gesture is vital movement . . . a kinetic experience . . . [that] function as signals or symptoms of our desires, expectations, demands, and feelings" (24). Gestures that make up our everyday life are considered by Langer to be "vital" powers. Gestures are used to show our reactions and responses to people and the world around us. How the gestures are used within the art of dance makes them "virtual" powers. Virtual power is the energy we feel from others. By conveying thoughts and ideas with energy through the use of gestures, the illusion of dance is created. "Gesture is the basic abstraction whereby the dance illusion is made and organized" (Langer 24). Langer feels that energy distinguishes dance from other art forms. In contrast, dance critic John Martin refers to the energy we absorb from others as kinetic mimicry. He explains that muscles emphasize or relate with the feeling of expression that is seen. Through the use of energy, dancers know what is involved within a movement even if it is just walking. Laban identifies these energies by portraying them as certain qualities. These qualities include percussive (sharp and powerful), undulate (wavy and flow), sustained (smooth and floating), bound (restrained), vibratory

(relaxed), and swing (giving into gravity). Dancers use a combination of these qualities when executing movement.

Combining time, space, and energy creates movement that portrays the physical element of dance. Together, the elements used by the dancers convey many ideas through movement, yet how the movement is chosen depends on the culture that is depicting or creating the movement. According to Susan Foster, dance requires, “studying methods of cultivating the body – whole disciplines through which it is molded, shaped, transformed, and in essence created.” Such disciplines range from posture, to habits, to athletic sports. The body must be trained in order to properly and safely execute the movement that is required of it – whether it is dance or any other activity involving intense movement. The movement chosen by the dancer, by its execution, reflects the intention or reason of the dancer for selecting their movement.\

Dance is physical movement in which anyone can participate; yet in doing so, dancers must develop their physical intelligence. It is important for dancers to know their bodies well; “Knowing your body means knowing it in an intellectual sense as well, knowing how your body functions. The opposite would be moving from an emotional base, the movement quality you can get from feelings and emotions rather from the way your body moves mechanically” (Carter 75). Once a dancer understands how to move his or her body physically, in a technically correct and safe manner, the dancer is then able to move from an emotional

base because they know what they can and cannot do. When participating in a class environment, the dancer is free to create movement in different ways and for different reasons.

Reasons for Movement in Dance

Dance is a form of emotional release. For this reason people dance in many places. People dance for rituals; examples of this include liturgical dancing, gestures used by celebrants, or praising the rain gods so that it might bring rain. People dance to be social; for instance at celebrations, parties, and schools. People also dance in terms of performance in order to entertain or portray an art form. Performances are usually in front of an audience and on stage. They can depict stories or just show series of patterns and shapes. People also dance just to keep in shape through exercise. It gives people an opportunity to participate in exercise that stimulates the mind and body, rather than lifting weights or riding a stationary bicycle. Cultural anthropologist and dance scholar Judith Lynne Hanna responds to the idea of movement in her commentary below:

To dance is human, and humanity almost universally expresses itself in dance. Dance interweaves with other aspects of human life, such as communication and learning, belief systems, social relations and political dynamics, loving and fighting, and urbanization and change (Hanna 3).

Dance embodies life. It is part of everything we do. Many gestures in life can be construed as dance movements. Consequently, even if you think you are not dancing, someone somewhere could be using your movement to create a dance. Hanna explains that dance is a physical, social, psychological, economic, political, and communicative behavior. It is physical in that movement is muscular response that results from messages from the brain, and also social as it reflects relationships within society. Dance is psychological because of the emotional experience it creates, and also political due to the opinions created. Dance is influenced by people's behavior. Hanna explains, "[communicative behavior or body language] underlies most dance motivation and action" (Hanna 4). In other words, dancers choose movement to portray the thoughts and feelings of their culture. Their movement develops from relationships made with other individuals and how they act within those relationships. Our body is our instrument and how we use it to move in dance distinguishes us as individual human beings.

Dance as an Emotional Experience

Participating in or viewing dance becomes a human experience that draws on the consciousness of the viewer. Sondra Fraleigh, a dance scholar, refers to this experience as existential phenomenology. Existential Phenomenology is "human experiences arising always in particular contexts of being-in-the-world" (Carter 136). Fraleigh is referring to Heidegger's 'horizon of being', which is the idea that

the context of time is related, as the present encompasses the past and the future. How they relate depends on the consciousness of the viewer and how the viewer relates the past, present, and future to themselves and their own experiences. This idea then relates to dance because the development of dance draws from the past ideas and technique of past teachers, which can ultimately be developed in the future. Fraleigh sees that our existence cannot be grasped, like an object, but can be identified as a dance within ourselves for "it has no specific shape, no texture, no taste". Yet we assume it is something," (Fraleigh 135). Our existence is enhanced and cultivated through our past experiences and the past experiences of our ancestors within dance and in life. Existence is acknowledged through movement.

For many, being human places one on a pathway to becoming divine. Based on lectures, to be human is to create, to imagine, to aspiring to establish relationships, to know consequences, and to understand you as a person. As humans, we use our imaginations to create new things everyday. As dancers, we use our imaginations to create movement in order to depict a story, emotion, or just to show the wonder of movement. In creating, we aspire to develop new ideas and purposes. As humans we must also establish relationships with nature, other people, and things within our environment. Dancing allows us to become one with these relationships by challenging us to take a closer look at our own relationship to each in order to better communicate the ideas behind each relationship. This allows us to understand consequence by leading us to

see how certain actions effect others and things around us. We establish between what is intended and what is unintended by making our communication clear when we create movement ideas as dancers or make decisions as people. The most important part of being human is the understanding of oneself. As a human being we must understand our own culture and where we come from in order to follow our pathway to becoming divine. By knowing our own culture we can bring it to our dancing and fuse it with the culture of dancing that we are experiencing or learning. Experiencing other cultures allows us to grow more fully not only as dancers but also as human beings.

Dancing can be emotionally challenging, especially for dancers involved in concert dance. This becomes evident when the reason for depicting the art of dance becomes overwhelming or engulfed by the idea of the “ideal dancing body”. According to Susan Foster,

As dancers labor to meet the standards for the ideal body – determined sometimes by themselves, at others by a choreographer, style or tradition – they inevitably encounter areas of bodily resistance or incapacity. These deficits are exaggerated by the intensity of training, and they produce highly distorted, often obsessive images of the perceived body.

Once the art of dancing shifts to concern of how the body looks in relation to a dancer’s health, the dancer loses his or her relationship with themselves, with

nature, and eventually with other people. Once such relationships are severed, their roots of being human begin to deteriorate. Continuing with such an emotional state can be harmful to the dancer both physically and mentally. They become so consumed with looks that they forget why they began dancing in the first place. The dancer forgets about the joy they found within the movement of dance. It is no longer enjoyable to them but rather a burden. When this happens, a person has forgotten how to be human and they have lost a sense of themselves. In order to regain their sense of self, dancers must continually reestablish their connections with culture. Dance should remain a way to create movement in order to explore the wonders of the human body, no matter what an individual's body shape may be, as well as a way to communicate ideas, feelings, and desires through emotional release.

Conclusion

As human beings, the physiological and emotional states of each individual help govern the gestures and movements used within daily life. These gestures, when placed within the structure of physical movement using time, space, and energy, are integrated and developed to create the art of dance. The dance becomes an exploration of how the human body can move within its surrounding environment. Once the movement is created, the ideas, feelings, and desires of the choreographer or dancer are given voice through the reason and meaning of the movement that is performed – making dance a human experience.

Choreographic Thesis

Choreographic Thesis

Being an artist requires one to face challenges and to create challenges for themselves. It is doing so that helps one to learn and grow in the art that they choose to immerse themselves in. For me dance is my art. I face challenges, within it everyday as well as create obstacles to overcome. The choice of a thesis project challenges us to really take a look at ourselves as artists and to create that ultimate challenge that we can be proud of accomplishing.

To be honest, in choosing a choreographic thesis, I thought I was choosing an easy path for myself, which would have been disappointing. In actuality I could have chosen an easier way to complete it but I chose the ultimate challenge for myself and in the process I learned about myself not only as an artist but as a human being. I can honestly say that I am proud of what I was able to accomplish because sharing parts of myself is very difficult for me to do, but I knew it was something I *had* to do. My choreographic thesis shows and partly defines who I am. I used to go through life wondering what if . . .? Now, I want to continue life without wondering what could have been. My 'what if' now is something I can seize and change by making it a question of the future rather than a question of the past. I take with me all that those in my life have given to me and I thank them by using their examples within my own life. Thank you, for touching my life.

My Personal Dance Aesthetic

My Personal Dance Aesthetic

When thinking of how to start writing about my personal aesthetic, I found it hard to know where to begin. Then one Sunday morning, when I was in church, it came to me. For those who are not Catholic, there is a part of the Mass where the priest discusses the readings from the Bible that week and how they apply to us. On this particular Sunday, what the priest had to say touched me in a way that I felt I needed to include it in my paper. The priest began talking about a woman philosopher whose name was Murielle Ruckheimer. Ruckheimer had said “. . . the world is not made up of many atoms, but rather it is made up of many stories.” The priest went on to explain that we are all storytellers with our own stories and that we should share these stories which we hold in our memories. These stories are our experiences and are meant to be shared. When I really began to think about what was being said, I agreed and found that as a dancer and choreographer I am a storyteller who is sharing my personal experiences with those who choose to watch. In doing so, my body becomes the instrument which conveys these ideas.

The idea of the body being an instrument comes from Martha Graham, who said, “(Dance) is an expression that touches me deeply, for the instrument through which the dance speaks is also the instrument through which life is lived – the human body,” (Graham 1991). Martha Graham believed that the body was the instrument of the soul. The movements of the body and the gestures that it makes convey what the mind is thinking. With this idea, dance becomes a way of expressing how one feels and how the memories of their experiences make

them feel. To me, this is very true. In my own personal aesthetic when I choose movement or when I choose a piece of music I allow my mind to remember or recall a time in my life that relates to the movement or music. By doing this, my choreography is given intent; it is done for a specific reason (Styles and Forms handout). Martha Graham describes dance as, "coming from the depths of man's inner nature, the unconscious, where memory dwells," (Graham 1998). The movement I choose is meant to convey such memories to the audience and to make them understand the way I am feeling, so they too can find a way to relate to my story. In choosing to work this way, I find it therapeutic for me emotionally because I am given the chance to share my story, even if it is not shared using words. According to Martha Graham, the body is what speaks the truth and it never lies.

In taking a broad look at my personal aesthetic, it tends to reflect personal experience and whatever movement I am exposed to at the given time. For this reason, I feel my aesthetic is highly influenced by lyrical dance, with aspects of modern and ballet. If Laban were to describe my movement, I think he would see a lot of bound flow movements that are very controlled. I use direct spatial patterns and try to use all the space given for me to dance in. I play with the idea of near and far kinesphere, depending on the intent of the movement. For example, to depict internal contemplation or the idea of remembrance, I use close kinesphere movement such as reaching one hand toward my heart. My use of weight tends to be light, which comes from ballet training. Sometimes I find it hard to use stronger weight, but I try to challenge myself to do so. In

relation to time, I use a lot of sustained time with quick movements so that the dance has texture. I also use syncopation to contrast or use the music differently and stillness, which is made powerful with the use of focus. Quality can be much more effective than quantity. By incorporating these elements I create dynamics within my choreography. Dynamics are also established by the use of active and passive movements. Though I tend to use more passive movements, like floating, gliding, and flicking, I incorporate active movements by using pressing and sometimes slashing. All of these elements give my movement and choreography texture, which is emphasized by my music choices.

Music becomes an important part of my aesthetic as well. I tend to not like dancing in silence because I feel that music is a good motivator for emotion. Whether the music has words or not, personal experiences or memories come easier to me when I have music as a background. It is almost like watching a movie, only my dancers or I become the main characters of the story. Teachers I have had in the past have always had a strong sense of musicality. My teacher would find things in the music that you would not even know were there if you listened to it only once. Because of this, I always had to pay close attention to the music and what it was doing. I am grateful to my teachers for choreographing in this manner because I feel that I am more musically inclined from it. I listen to a piece of music many times in order to find "hidden surprises" that would allow the audience to hear the music differently because they are seeing it used differently.

My awareness of musicality sparked my interest in what Mark Morris finds in the music he chooses to use. Though some of his choreography is a little different, as seen in the video *Falling Down Stairs*, his use of music by Bach and his understanding of the music makes his piece that much more powerful. His movement choices are very creative and interesting to watch because he uses every element of the piece of music. He finds ways to make gesture and social movement into dance. In doing so he conveys musical visualizations and motifs. I think my exposure to piano lessons and being able to read music has contributed to my musicality as well. I feel I have a greater appreciation for music due to my exposure and I am grateful for it.

For my thesis this time I tried a different approach to the music than usual. When it came to developing phrases within the piece, I did not choreograph exactly to the music. Rather the movement was developed separate from the music and just so happened to fit with certain elements within its phrasing. This was a challenge for me, because I am used to choreographing to specific counts that correlate with the music selection. The idea is similar to an idea used by Merce Cunningham.

When Cunningham choreographed, the piece was not even placed with the music until it was completed. John Cage was Cunningham's composer who developed the music separate from any idea of the movement that was occurring within the piece. As a result to separate art forms were placed together with no intention of following the same exact phrasing. Choreographing in this manner showed me that there are other ways of using music when it comes to dance.

To look at my aesthetic closer, I will discuss some of the choices made within my thesis that reflect my personal aesthetic. When I started, I had originally chosen a piece of music sung by Eva Cassidy. The song was Sting's *Fields of Gold*. But as I tried to use the piece of music, though I love it very much, it was not the right time for me to use it because it was not challenging me artistically as a choreographer. After having some movement ideas, I began listening to other music and was introduced to the soundtrack from the movie *Amelie*. By combining songs I found it conveyed my ideas while challenging me at the same time, choreographically. For me the music reflected an ongoing experience occurring in my life at the moment, as well as the theme of my thesis.

My intention was to tell a narrative of the effects that relationships with others have had on my life. In my life, so many people have come and gone, but their effect on me stays with me always. I also began to experiment with the idea 'what if' when coming into contact with someone new. My intent became more specific to revealing oneself and to what degree that is done. To culminate my years at LMU and possible my years of dance, I wanted to explore my feelings for the people that have impacted my life in so many ways. Within my choreography I create many interactions between the dancers to express the idea of relationships. I use close kinesphere movement by having the dancers draw their hand to their heart in order to create the feeling of nostalgia as well as contemplation in allowing oneself to open up to others. This created a motif. A motif is the variation or development of a phrase or idea (handout). The focus of the dancers shifts between their interactions with each other and the audience in

order to create the illusion that the dancers are remembering people that have left their lives but are always thought of. My intention in choosing to do this is so the audience can understand the feelings my dancers are conveying and find ways to relate to it them. The movement chosen only lets the audience in so far creating a stronger effect than if the audience were told exactly what was occurring. I do not want to tell a specific narrative but rather create feelings and emotions all can relate to. The audience may wonder whom it is the dancers are dancing to or they may see someone they relate to while the dancers' movement represents them. The narrative is further developed by my choice of space and movement ideas.

Interactions between the dancers and the dancers with the audience become very important to the intent of the piece. Spatial relationship becomes important in establishing these relationships. In the beginning of the piece, each dancer moves to different areas within the space in order to create an interaction which represents the coming and going of people within our lives and what could happen if they allow the interaction to take place. At the same time there are dancers that walk in direct pathways in order to represent other people in our lives that passed through with little interaction. The second part of the piece begins to explore more deeply the time spent within interactions.

The dancers travel throughout the space to meet with and remember those who have impacted their life, through more in depth interaction such as sharing weight or the gesture of touch with eye contact. I do not use low levels very much but when I do, I use it to convey specific ideas. These ideas include

surrendering and giving-up, not necessarily in a negative way. When the dancers fall to the floor, they are allowing themselves to give their weight into the floor. In my piece it represents the giving up or revealing of a part of oneself. Throughout the piece the dancers walk in circles around themselves to represent contemplation of revealing themselves as human beings. To support this idea, pedestrian movement such as walking and gestures including reaches and touch are incorporated to show how even though dancers can dance steps, they are human beings like everyone else. We all struggle at one time or another with who we are and how to reveal ourselves to others. It helps to build relationships along our journey, which my piece tries to convey through interaction.

The use of reaching through gesture represents a wanting which is contrasted by covering the heart to close oneself off. This becomes a conflict within the piece that is not fully resolved by the end. This raises the question, how much can and should one reveal? The conflict is shown within the piece by having the dancers reach toward the diagonal or goal, but also moving away from it. In the end two dancers are reaching on the diagonal while the other four dancers are closed off by turning their backs, but remain engaged with the use of their focus which draws them to look toward what the dancers are reaching for. It is as if they are asking themselves, "what if . . . ?" Focus and direction play a big role in my personal aesthetic. My choreographic devices also help to convey my ideas.

In my thesis, my most prevalent idea is the use of repetition. Repetition is used within my piece to reflect what we learn from the people in our lives and how we pass it on to others through new relationships that we establish.

Movement and interactions are repeated in order to create continuity within the piece. Though the movements repeat within the dance, they are developed in order to reveal what each dance can bring to a step or what an individual can bring to a relationship. What each dancer could bring to my piece affected how I chose the dancers to be a part of my piece.

My thesis reflects how I view my personal aesthetic thus far. Because my aesthetic is affected by my experiences as well as movement that I am exposed to, I feel it is changing all the time. The one thing that remains the same is that my aesthetic works to convey emotion and feelings that the audience can relate to and place their own story within. We are all storytellers and my way of telling my own personal stories is through the gift of dance.

Research

*Many people come into our lives and quickly go, while others stay for a time,
leaving imprints on our hearts and we are never the same.*

- Anonymous

My intention began with this quote. I wanted to convey through gesture, pedestrian movement, and dance the love within relationships of all kinds and the influence or impact they have on our lives. The dance would seem like a reunion of old friends and the movement would stem from my own personal experience and how people within my life have affected me.

When I think about it, my life has truly been a blessed one. Not only because I was given the talent to dance, but because of the people that I share it with. My family has always been the greatest support for me. Without them and without their love for me, I do not think I would be where I am today. My parents always encouraged my siblings and I to follow our dreams and trust what God had in store for us. They also always told me that life is not easy. Because of that I have two brothers and two sisters who would be ready to catch me if I needed to fall once in a while. My family is very important to me and they will always remain in an important place in my heart because they have forever touched my life.

The world of dance has blessed me with many friends and teachers who have become my second family. I have grow with them and in the process learned so much about myself that I am not the same person I was when I started. They have helped me to discover who I am and to discover the confidence within

myself that has been hidden for so long. I feel stronger as a dancer, but most of all as a human being. But I owe a lot to my partner who convinced me that I had to share myself with the world.

For most people who know me, I am a quiet introverted individual. If you take the time to get to know me, I will open up and share myself with you. This was not so five years ago. I always chose to remain quiet and did what pleased others. It was not until I met Brice that that changed for me. He taught me the importance of communication and that it was okay not to please everyone. Because of him, I have become a stronger individual and I now do what is best for me, not what is best for everyone else. He has forever left a lasting impression on my life and I am thankful for him.

My intention began to change after an experience I had over Winter Break. A very close friend of our family had been sick with breast cancer for a long time. She is one of those people that you think of as your second mom, if anything were to happen to your mom. She was always willing to help and volunteered for everything. She kept going in and out of being well. The doctors would get rid of the cancer and then it would come back somewhere else. Around Christmas time she started to get worse and we were told that tumors were found pressing on her heart. On Christmas Eve she passed away. She was married and had three children. She was my mother's best friend and my sister called her 'second mom'. It was a difficult time for us all.

I had never been old enough when someone so close passed away to understand the feelings that it can bring and I found that this experience hit me hard. It was almost as if it had not happened and that she would walk through the doors with her smile. Even thinking of it now makes me sad and it is still hard to talk about. A few weeks or so before she passed away she was no longer the person we all remembered her to be. She was on so much medication that she did not really visit with people for very long. I had not seen her for a few months and now I was not going to ever see her again. This made me start to think, what if . . .? What if I had seen her sooner, what would I have said? If I had known this was going to happen, what would I have done differently? It raised a lot of questions and a lot of fear as well. This led me to the true intent of my piece.

My intention became more than just how relationships affect our lives, but how your choice to invest or not invest in certain relationships effects how they impact you. It leads you to question how much of yourself you want to reveal to others and if you should reveal yourself at all. By investing in relationships that you make, you can receive so much more of what life has to offer and you make many friends along the way.

Look deep within yourself and recognize what brings life and grace into your heart. It is this that can be shared with those around you. You are loved by God.

This is an inspiration to love.

- Christopher De Vinck

Style of Dance

The style of dance in my thesis comes from the training I have been exposed to as well as concepts and ideas I have studied throughout the years at Loyola Marymount University. The training that shows through my work is the style of Paige Porter and Holly Johnston.

I started training with Paige at the age of twelve. Her style ranges from ballet to jazz and all the styles they entail. The style that stuck in my body was her style of lyrical jazz that becomes reflective in the movement choices within my piece. Lyrical dance used to be defined as movement that was placed with lyrics of a song. But as time passes, the definition for lyrical dancing has broadened. Now lyrical dance is seen has a softer form of jazz dance which incorporates Laban's efforts of bound and free flow as well as sustained time. Many people see it as a form of modern. Since my intention involved a reflection of those important within my life, I felt a need to draw from styles that were softer and free flow orientated. To keep from the pace being too flat, elements of dynamics and sudden movements are incorporated. Through my training with Paige the musicality of the movement becomes very important.

Elements of the music are used to fit with the movement in order to create texture and dynamics as mentioned in my personal aesthetic. A connection is made between the music and the movement making the two art forms seem as though they were meant to be together. This is always seen in works created by Paige. My intent was to work this way at the beginning of my piece, but changed when my musical selection was altered.

Paige's style emphasizes strength, but to the audience the movement seems easy. There is definite bound flow and moments of sustained time. There are accents and dynamics that make the movement exciting rather than flowing on the same plane the entire time. It is movement that feels good in the body if you allow yourself to be the movement. My training with Holly Johnston also influenced my choices within my piece.

Holly Johnston's technique is similar to Paige's in that they both emphasize the strength of the dancer as well as the dancer's technique and knowledge in the movement they are executing. In terms of presentation, their styles are very different. Holly describes her movement as

Virtuosic athleticism, with subtle nuanced sensuality creating a new language for motion and momentum . . . [It] focuses on conditioning the body to move in energetically expansive and detailed pathways . . . and facilitates a deeper understanding of the dancer's own body as it moves through space as well as exploring stability in the quiet stillness.

Holly's style of dance is a contemporary modern style that I was introduced to as a freshman at Loyola Marymount University. It was not until my senior year at LMU that Holly became my teacher. Holly works with off-centered movement, subtlety and nuance, release and suspension, spiral, opposition, and other areas using the dynamics of time, space, and energy.

Though Holly's movement is not as apparent in my choreography, as Paige's movement is her training of me allowed me to find new ways of moving my body in order to explore new pathways and transitions into movement. This is seen in my use of movement on the floor, since I am not one who normally likes to use movement on the floor. My ability to approach Holly's work, which I was afraid to do for fear I was unable to do it, showed me that I am capable of more than I give myself credit for. This allowed me to explore more with my movement and my ideas. In addition, concepts that I studied in Styles and Forms as well as Dance History also contributed to my thesis study.

Styles and Forms and Dance History introduced us to styles of choreographers from the early stages of modern dance. To individuals that stand out in my mind are Paul Taylor and Merce Cunningham. Both men had their own unique way of contributing to the art of dance and its development.

Paul Taylor appealed to my choreographic style with his use of pedestrian movement and gesture. In the video performance of *Esplanade*, Taylor used pedestrian movement such as walking, skipping, jumping, and standing to convey joyfulness within his work. My intent within my work is to incorporate pedestrian movement in order to show the human side to dancers. Though dancers take on the role of characters, off stage they are human too. The element of humanism brings about the expression aspect of dance.

The human body, guided by its intellect and spirit, can never be a neutral artistic medium. It is never inexpressive. It is not, in fact, an 'it' but the physical manifestation of a gendered and unique person. (Lansdale 169)

As human beings, it is hard to create movement without some feeling behind it. The meaning does not always have to be deep and meaningful, but there is always some type of emotion behind our actions. With pedestrian movement there is also a guiding emotion or motivation behind it. Gesture and pedestrian movement can be more expressive than steps when placed in contexts that reflect emotions of that choreographer. Expression can also affect the structure of the movement.

Merce Cunningham's ideas of movement and music became a different way of expressing one's intent within the art of dance. Musicality was important to Cunningham but not in the conventional way.

[M]ovement, sound and décor are all conceived and executed independently of one another, steadfastly refusing to meld into a fixed, organic whole. The separate elements all exist simultaneously before us, inhabiting what Cunningham calls an 'open field'. (Lansdale 183)

Cunningham chose to develop elements of his work separate of each other and to see how the two would fit together. This creates a contrast between the music and the movement, which can be uneasy for an audience used to seeing the two

fit together. To draw from this concept, after changing my music, I attempted to create the movement separate from the music. Unlike Cunningham's work, my movement ended up finding a way to fit with the piece of music I selected. When you are so used to musicality in its common form, it is hard to switch to other ways.

Taking a closer look at my training and the concepts I was exposed to while studying at LMU, showed me where and how my style for my work had developed. Drawing from this research allowed me to create something different from my normal choreography, taking me one step further in my growth as a choreographer and a dancer.

Music Selection

Music Selection

How does one define style in relation to dance? Dance has developed so much throughout the years that it is becoming harder and harder to define it in terms of style. The style for my thesis involves further development of my personal aesthetic from Styles and Forms class, since that is the goal of the choreographic thesis. Along with the development of style comes the musical selection which will support the intent of the movement.

Musical selection plays an important role in my personal aesthetic. As mentioned before I prefer to dance with music rather than with silence because I feel the music inspires the movement and emotions that I create. The other elements to consider were my movement preferences. Since I tend to move with bound flow, sustained time, pressing and moments of percussion, I wanted music that would support the movement rather than overpower it. Selecting music for my piece, which I thought would not be too difficult, ended up being one of the most difficult parts of my process.

My initial piece of music was "Fields of Gold" written by Sting, but sung by Eva Cassidy. It is a beautiful piece of music and the lyrics convey a lot of emotion which inspired many movement ideas for me. As I went through the process, I began to feel that something was not right but I continued on. My mentor, Scott watched what I had created and then told me what I already knew. I was letting the music dictate my movement rather than creating authentic movement of my

own. I was not challenging my ability to create. I was trying to play it safe by doing what I already knew how to do. The purpose of the choreographic thesis is to develop a personal movement vocabulary that could be recognized as your own. The piece of music that I had chosen would not allow me to experience the possible growth in my choreography that I needed to in order to create a successful work. For this reason, I decided to begin my musical search again.

In my search for new music I listened to many musical selections that Scott offered to me as well as choices of my own. In my own musical search, I came across three artists or songs that conveyed the ideas I was looking for. The first of these artists was John Tesh that had an original composition entitled *Dear Unknown*. The title itself fit my idea of recalling people of the past or people in the future that will have an effect on my life or the lives of others. The music also helped inspire movement ideas that also reflected my intent. The second piece of music came from the *Secret Garden*. The melody of the song was more like a lullaby, but I was also able to create movement ideas that fit my intent. The third piece of music was Vivaldi's *Guitar Concerto*, but I was not as excited about this piece, though it did explore the same concept or melody as the songs that were inspiring my movement. After finding these songs, Scott gave me a few selections of his own to listen to and explore with.

The first artist I listened to was Meredith Monk. Though her music is both interesting and different, the few musical selections I did consider did not fit the intention I was looking for. After awhile, it seemed too repetitive in its phrasing. The next artist was Steve Reich. I had been in a piece that had used his music

and I did not want that to influence me when it came time to develop movement ideas. Then I listened to a piece from the Quintette Sax of Paris. Though their music was enjoyable, the first thought that came to mind when I heard it was a cartoon. It was hard for me not to picture a scene from a classical cartoon like Tom and Jerry, so I continued searching. Another artist that I considered was Nikolai Lugansky, playing Chopin's Etudes. The music was very beautiful but I could not find myself connecting to the music the way I thought I should be. The tempo, for the selections I liked, seemed slow and made it difficult to develop movement ideas that were not of a balletic style. I tried several other artists, but it was not until I came across the soundtrack to the movie Amelie that I believed I had found what I was looking for.

The first piece of music that I listened to by the composer Yann Tiersen began with an accordion at a slow but intriguing pace. The piece then continued into piano with a soft flowing rhythm that followed the same melody as the accordion. I became very interested in the first half of the piece of music because it was different than the typical lyrical music I would select but I could hear it convey the thoughts and ideas I wanted to express. My idea was to create a pedestrian scene with elements of dance. How would people react in a dancing manner when coming into contact through gesture with another human being? The only thing I did not like about the piece of music was that the piano section seemed to remain on a constant tempo and did not inspire me the way the first half of the piece did. I tested out the piece of music at the first showing with the intent of looking for other musical selections, but found that the music was well received

by the faculty members viewing. I still was not happy with the second part of the piece of music, so I tried to find something to fit with the first half of the piece. After searching for other pieces of music I decided to use another piece of music on the same soundtrack. I am not sure why I was hesitant at first to use the other selection, but I found that it fit well with the other piece of music in conveying my intent and developing it.

Though it felt like a grueling process, struggling to find music challenged me to look at pieces of music I would not normally consider. Since it is becoming harder and harder to define dance in terms of style, music does not only have to be used with certain types of movement. The selection of music should help to support the movement of the dance but should not be the main element of the work, otherwise the creativity of the choreographers movement ideas are lost between the phrases of lyrics within the song.

The Dancers

Audition Process

A work's success is only seen through the performance. The dancers chosen for a piece are what make the piece a success. In choosing the dancers for my piece, I had certain dancers in mind, but I decided to hold an audition because I did not want to put any one on the spot so that they felt they would have to say yes to my offer. It was also a good way for me to see how it feels to be on the other end of an audition.

To begin my process, I started by posting an announcement and a sign up sheet so that I would know how many to expect. To my surprise, I had almost twenty dancers sign up for the audition. I was not expecting to have more than ten. This made me very excited to start the process right away. To prepare for the audition, I choreographed a sequence to the original piece of music I had chosen, Eva Cassidy's *Fields of Gold*. The movement I created was pedestrian like with gestures involved. The focus of my audition was to see what the dancers could bring to simple movement, without me having to tell them exactly what to do. By concentrating on this idea, it was very helpful in selecting my dancers. I was also looking for dancers who would be committed to working with me.

When it came time for the audition, not all the dancers that had signed up showed up. This was okay because I still had quite a few dancers show up and my plan was to select six dancers. At the beginning of the audition, I gave the dancers a chance to warm up. I also had a number for each dancer that corresponded to the number on the sign in sheet. After about ten or fifteen

minutes, I started to teach the phrase. My phrase did not have specific counts, so I went over it several times with and without music to make sure that everyone felt confident enough to perform it for me. After the dancers felt like they were ready, I divided them into groups of three and had them each do the phrase twice. I had a few dancers show up late, do to traffic and they volunteered to stay after learn the combination and audition as well. After the audition, I told them I would post the list as soon as possible and I told them when the rehearsal time would be so that if anyone had a conflict, then could tell me right away. I was able to select six dancers for my piece, who all accepted their positions.

For me, it was a new experience being on the other side of an audition. I almost felt that I was out of place being in control. I was uncomfortable at first, but as the process went on I began to feel more and more comfortable. It was a good learning experience for me because it showed me how I would react in leadership positions. It is definitely something that I have to get used to because it feels so foreign to me.

~AUDITION~

My name is Jackie Wessely and I am a senior.
If you are interested in being in a lyrical piece for the
student concert please attend my audition on

Wednesday September 24, 2003
6:00pm - 7:30ish

I am looking for dancers who are either in intermediate or
advanced jazz class and at least level three ballet. I will
probably take 6 dancers. I am very excited to choreograph
this year and I hope you can make it to my audition!

Please sign up below if you plan on coming.

Please include your name and year in school.

- | | |
|-------------------------------|--|
| 1. Lauer Magbow - JR | 11. Emily Defina - SO |
| ✓ 2. Brianna Moore - SO | 12. Renee P. Call - JR |
| ✓ 3. Lorene Gingerich - SO | ✓ 13. Karpina M. Duncan |
| ✓ 4. Alice Ngo - SO | 14. Vanessa Henderson (I can't make it on Wed but I really want to do your piece!) |
| 5. Tamara Roos - SO | ✓ 15. Stacey Eastham |
| ✓ 6. Rebecca Greenbaum - JR | 16. Jen Bailey |
| ✓ 7. Cherie Tanaka - JR | 17. Stefanie Corrales |
| ✓ 8. Kristin McCollum - SR | ✓ 18. Melinda Smith - JR |
| ✓ 9. Alyssa Eichleberger - JR | 19. Kaitlin Harnsey (Me too (Arletta) (me three)) |
| 10. Natalie Clough - SO | 20. |

- 1 { 1. Katrin M. Duncan *
- 2 { 2. Melinda M. Ritchie
- 3 { 3. Cheerie Tanabe
- 4 { 4. Rebecca GREENBAUM
- 5 { 5. Stacey Eastham ?
- 6 { 6. Lorene Gingerich ?
- 7 { 7. Brianna Moore *
- 8 { 8. Alice Ngo
- 9 { 9. Susi Jenkins *
10. Alyssa Eichelberger *
11. Kristin McCollum *
- 12.
- 13.
- 14.
- 15.
- 17.
- 18.
- 19.

Cast List for Jackie Wessely's Piece

Please let me know if you accept your position in the dance.

I will let you know when rehearsals will begin.

Thank you again to all who auditioned.

Yes I accept

No I must decline

Susi Jenkins

SJ

Brianna Moore

BM

Kristin McCollum

KMG

Alyssa Eichelberger

AE

Katrina Duncan

KD

Stacey Eastham

SE

Rehearsals

The rehearsal process was a new experience for me. Though I have choreographed before, it was done for younger children or with another choreographer involved. Having to choreograph for you own peers, by yourself, is a very different experience.

I chose my dancers by placing a list up on the board and asking whether or not they would accept their positions and they all accepted. Rehearsals started right away. My rehearsal process seemed to go well with the occasional school activity as a conflict. I was already prepared before showing up for rehearsal in order to teach the dancers what needed to be taught, without wasting their time. I understand how busy everyone can be and I wanted to be respectful of my dancers and the time they were giving me. Sometimes I used time to work through things or to figure out how to incorporate certain ideas that were not already fully developed in my head. My dancers were very good at being on time and talking to me when they had a problem or conflict. Below I will talk about each individual separately and what they had to offer to the work.

Kristin McCollum is a senior and brought with her, her strong technique, performance quality, and ability to learn quickly. Kristin was always on time and ready to work, but also helped make the process fun. She liked to joke around but in a way that did not take time away from what I was doing at the time. Her performance ability really helped add to the work the intent that I was looking for.

With Kristin you did not have to tell her exactly how to be, she was able to understand and convey the emotion and ideas I was looking for.

Katrina Duncan is a junior and also brought her strength in technique, versatility of style, and performance quality. Katrina was also always at rehearsal ready to do what ever I asked. She always found a way to make the steps happen or work out without asking me each time how to do it. Katrina has the ability to make everyone want to watch her because she is so good at what she does. Her performance quality is wonderful and she to was able to bring the emotion and feeling I was looking for without me having to ask more than once.

Suzi Jenkins is a sophomore and is highly trained in lyrical and jazz styles which is what I was looking for when I first began. Suzi also brought her strong technique and performance quality. Suzi was able to convey the feelings and emotions I was looking for while making the movement look easy. She was always ready to work at rehearsal and try whatever I had to teach. Suzi and Kristin also worked well together in creating a relationship when they danced together.

Alyssa Eichelberger brought with her, her technical skills and knowledge of jazz and lyrical dance. For Alyssa, bigger movement is harder for her so I tried to put her in the sections that involved bigger movement in order to allow her to work on it more. Alyssa did well on her performance and incorporating pedestrian

movement. She is a beautiful dancer and needs confidence in herself that she is. She was always at rehearsal and ready to work.

Brianna Moore brought her knowledge of jazz and lyrical styles of dance as well as her strong technical background. With Brianna, it was hard for her to go in and out of being pedestrian and being dancer. She is a very hard worker and did a great job of learning how to incorporate both ideas in her body. Since the steps were not placed exactly with the music, she expressed concerned about being 'with the music'. I told her not to worry about it and she ended up doing a wonderful job. Sometimes Brianna can be too hard on herself, but she is an amazing dancer and a hard worker.

Stacey Eastham brought her strong technical background and knowledge of lyrical and jazz dancing as well. Pedestrian movement, for Stacey was difficult as well. In order to understand the movement, Stacey asked a lot of questions about what I was looking for and how to execute the movement the way I wanted it. Stacey was a harder worker as well but I did have a few instances where she did not show up for rehearsal because she had scheduled herself to work or for other plans made when she knew about rehearsal. I almost had to remove her from the dance for one instance, but she found a way to make it to rehearsal. When Stacey was at rehearsal she was ready to work.

As a whole, my dancers worked really well together. The only challenge I faced was working on the dynamics of the movement and well as the feeling. When we first started out, the dancers understood the dynamics of the movement but when it was placed with the music, it all blended together and the dynamics could not be seen. I was at fault in that I did not always clearly explain what I was looking for. To help fix the situation I went back through the dance and tried to explain what I was looking for in terms of movement. I feel that this helped a lot.

In relation to feeling, the dancers would show it in their bodies, but they would forget about their faces. Some of the dancers would go in and out of remembering to project through their faces, but others did not. The only thing I could do was constantly remind them and hope that they would remember. My dancers did a wonderful job and I am thankful for all their hard work. They taught me a lot about myself and how I act as a leader.

Studio 229 (The studio on the right, when facing the doors. The one with the wraparound windows.)

Dates.

229	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
8:00		Pilates	Mvmt Studies Lab	Pilates	Mvmt Studies Lab	Reese/Rotolante	Reese/Rotolante
8:30		8:00-9:15 Caballero	Caballero	8:00-9:15 Caballero	Caballero		
9:00	Modern I		Modern I		Modern I	7:00-10:00	7:00-10:00
9:30	9:00-9:50 Rago	Int/Adv Comm. Dance	9:00-9:50 Rago	Int/Adv Comm. Dance	9:00-9:50 Rago		
10:00	Intro Choreography	9:25-10:40	Intro Choreography	9:25-10:40	Intro Choreography		
10:30	10:00-10:50 Bender	Porter	10:00-10:50 Bender	Porter	10:00-10:50 Bender		
11:00	Fund of Comp I 11:00-11:50 Scalin	Modern II 10:50-12:05 Rago	Fund of Comp I 11:00-11:50 Scalin	Modern II 10:50-12:05 Rago	Fund of Comp I 11:00-11:50 Scalin	LACBT Caballero Schillaci	
12:00	Intro Choreography		Intro Choreography		Intro Choreography		
12:30	12:00-12:50 Rago		12:00-12:50 Rago		12:00-12:50 Rago	11:15-1:15	
1:00	Ballet IV	Modern III	Ballet IV	Modern III			
1:30	1:00-2:30	1:15-2:50	1:00-2:30	1:15-2:50			
2:00	Heinzerling	MacNeil	Heinzerling	MacNeil			
2:30							
3:00	Swing/Ballroom	Movement Analysis	Creative Dance	Movement Analysis	Paige Porter	LACBT	
4:00	3:00-5:00	3:00-4:15	For Children	3:00-4:15	Rehearsal	Caballero Schillaci	
4:15	McAdam	Goldberg/Elliott	3:00-5:50	Goldberg/Elliott			
4:30		Adv. Comm. Dance	Cambigue-Tracey	Adv. Comm. Dance	3:00-5:00	2:45-5:15	
5:00	Movement Arts	4:25-5:40		4:25-5:40			
5:30		Leitner		Leitner			
6:00	5:00-6:50	Karen McDonald	*Rehearsal*				
6:30	Duarte	Rehearsal	TIME				
7:00	Movement Arts		6-8 PM		Dances of Greece		
8:00	7:00-8:00				7:15-10:00		
8:30		6:00-9:00			Karras		
9:00							
9:30							
10:00							

STUDIOS CLOSED AT 10:30 PM - STUDIOS CLOSED AT 10:30 PM - STUDIOS CLOSED AT 10:30 PM - STUDIOS CLOSED AT 10:30 PM - STUDIOS CLOSED AT 10:30 PM - STUDIOS CLOSED AT 10:30 PM

Some items of note on the calendar are:

October 3 (f)	Casts & rehearsal schedules due
October 20-21 (m/t)	<u>Undergraduate Holiday</u> No classes or rehearsals (might affect weekend rehearsals as well)
November 27-28(th/f)	<u>Thanksgiving Holiday</u> No classes or rehearsals (will most likely affect weekend rehearsals)
December 2 (t)	Student Concert Showing #1 Convo
December 4 (th)	<u>Dance Program Christmas Show</u> (will affect Thursday night rehearsals)
December 8-12 (m-f)	<u>FINALS WEEK</u> (rehearsals might be affected, especially Friday rehearsals)
January 20 (w)	<u>Spring Semester Classes begin</u>
February 3-9	<u>Faculty Tech/dress</u> Probable affect on student rehearsals
February 10-14	<u>Faculty Performances</u> Probable affect on student rehearsals
March 3 (w)	<u>Student Concert Showing #2</u> 7:00-9:00pm
March 22 (m)	<u>Student Concert Adjudication</u> 7:00-9:00pm
March 31 (w)	<u>Cesar Chavez Day</u> No classes
March 5-9 (m-f)	<u>Spring Break</u>
March 13-20	<u>Tech/dress</u>
March 21-24	<u>Performances</u>

Performance – Adjudication

The Adjudication was a little nerve racking for me. I was nervous because I was unable to have rehearsal the week before the final showing due to the fact that we were in Arizona and then again due to the fact that it was Caesar Chavez day. I had faith in my dancers, but I was still a little bit worried because in rehearsals it usually took at least one run through to refresh the dancers' minds.

I decided not to worry too much about it and let what would happen, happen. The run went fairly well considering the situation and I was proud of what my dancers were able to pull off. After the last showing each teacher that was viewing as an adjudicator gave each choreographer some things to work on to make the works even better before the adjudication. My comments were as follows:

Push the dynamics and invention

Go inside the movement to find detail

Personalize it. Reveal something about yourself through authentic movement, not "steps" that play at a feeling

There needs to be some development of movement that has tension and edge, it needs to get visceral, powerful, gritty

It was my job to work at incorporating these ideas and as I mentioned before, I only had one rehearsal to do so. I changed what I could before adjudication and the dancers did very well in presenting the dance. The day after adjudication we found out which dances were selected for the student concert. I was excited to see that my dance had been chosen for the concert.

Now that I could put that behind me, I made some more changes to help convey my intent better. To do this, I only had one rehearsal before tech. I was very pleased with what my dancers were able to do and they knew how important it was for me. They were hard workers and tried their best to convey the ideas of relationship and the emotions that go with it.

Costuming

Costuming

Costuming with a dance work can either add to or take away from the movement within the dance. In the beginning of my choreographic process, I was not sure what my costume was going to be. First I needed to know what the music was going to be and how the movement was going to work out. Once things started falling into place I began to think about costume.

The movement within my piece is very light and aesthetically pleasing. For this reason, I did not want a costume that was flashy or distracting to the movement executed by the dancers. Words that came into mind were soft, light, flowing, and simple. Colors that I saw included peach, tan, light pinks, and creams. Because the steps and the meaning behind them were so important to me, I wanted a costume that was simple but still reflecting the femininity of the dancers in the piece.

Throughout the process I made sketches of ideas that could possibly work, but I found myself questioning myself. I started asking the opinions of others after briefly describing the idea behind my piece. My sister suggested dressing everyone differently, but I felt that would take away from the movement. The intent of my piece was to focus the importance on the movement while the other elements supported it. It was not until the piece was finished that I decided on a final idea that I had sketched toward the beginning of the process. The final costume choice was a tan colored camisole with white pants. I was able to purchase the tops at Target, but the pants became a whole other issue.

My intent was to have a simple costume since time was limited for design. A costume designer, Sherifa, was assigned to me to help assist in gathering the things I needed. My idea seemed simple at the time, but when it came to the white pants it was a big problem. My first thought was to use the white pants from Damon's piece in the faculty concert, since he had so many dancers in his piece. My dancers would not have a problem finding a pair that would fit them. Unfortunately, no one was able to find the pants. The next idea was to use the pants from Karen McDonald's piece from the same faculty concert. When the dancers tried on the pants, I was concerned about the length. In Karen's piece the dancers had problems stepping on the pants because they were too long. For this reason, I wanted pants that came to center of the shin or at least above the ankle. I also was not too happy with the width of the pants. They did not seem to flow the way I pictured the pants I was looking for. Sherifa suggested that she could possibly alter the pants, but that she had to find out if she was allowed to. This is where the problem began.

Permission was given by the costumer Gwen to alter the pants. Sherifa told me she was going to alter the pants. The next day another costume designer Gina called and said that Judy would not allow alterations to the pants. Since we were pressed for time I was okay with not having the alterations. Before tech rehearsals were going to start we had a week off for spring break. When I got back I received a call from Sherifa and she was talking like she had already cut the pants – and she had. I did not understand how the pants were cut, since I was told they were not allowed to be altered. When Judy found out she was a

little upset, but knew and I only reaffirmed that I had nothing to do with what had happened. All the pants ended up being altered, but the situation was not over.

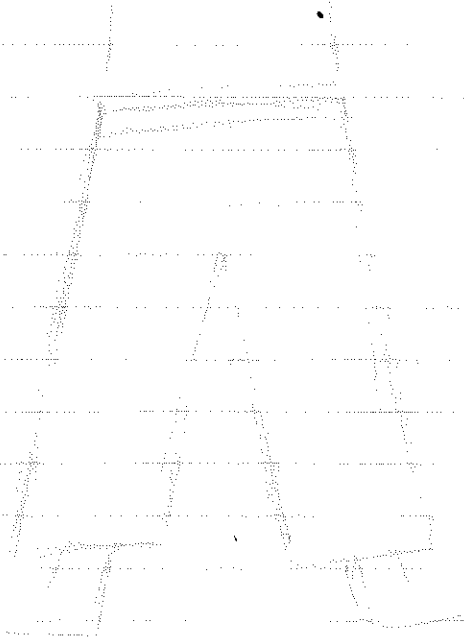
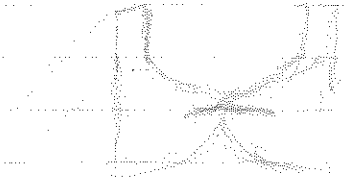
The tech rehearsals began and Judy noticed a problem with the pants that I did not. Because of the way the pants were altered, the pants did not fit the dancers in the crouch area. Too much fabric had been taken out of the inseam, keeping the pants from lying on the body the way they should have been. For this reason Judy wanted to have Diana make new pants. I told Judy that I did not notice what she was seeing but if she wanted to make new pants I was okay with it. So Diana went ahead and made new pants. After the first pair was made I had a chance to look at them. They still seemed wider than I wanted but at this point, with only two dress rehearsals left, I was fine with anything as long as it was white. The length of the pants was what I wanted.

When I finally saw the pants on stage, they ended up being perfect for the piece. They laid on the body the way they were supposed to and they flowed nicely with the movement without being distracting to the movement. The dancers were not confident in the way the costume fit only because the pants were made to sit above the waist, and up close to them it did not look flattering. I assured them that from the stage the costumes looked great and that they did not appear to look the way they looked to them up close.

Despite all the difficulties that occurred, I was very pleased with the way the costumes turned out. The lighting on the stage helped to enhance the way they looked even more. The process showed me that communication is important when many people are involved in costuming. It is important to make sure that

all involved receive the same information so that costumes do not get ruined. I felt really bad about what happened and grateful that Diana was able to make new pants, making my costume selection suitable for the intent of my piece.

Customs



white
Light Pink
Patch

Lighting

Lighting

The lighting process ended up being very simple. Originally my idea was to have a silhouette feel in the beginning of the piece and to highlight the interactions that occurred. The rest of the lighting I was not sure about. Since I was part of the Stagecraft class this year I had an idea of what to expect at the tech rehearsal.

Dan Weingarten came to our class to talk to us about lighting. He explained to us that it was important to have an idea when coming to work with a lighting designer about what you were thinking of in terms of lighting for your piece. At the same time, it is important not to be too specific and let the lighting designer do what they do best. When a choreographer is too specific, it is like having the lighting director tell the dancer what the steps should be. Lighting designers like to have guidance, but also want the freedom to create their art.

The lighting designer than was assigned to me was Dan. To prepare for my rehearsal I thought of word or phrases that represented the feel of my piece. Words that came to mind included: light, soft, warm, natural, like a hug from a friend, but not 'cheesy'. I explained my thoughts to him about the lighting in the beginning of the piece and asked his thoughts on it. He asked to watch the piece once and they see from there. The lighting ended up being very simple, which is what I was looking for.

He started by playing with color. He started in pink tones, which I liked when he had the right shade of pink otherwise it looked too 'cheesy' and Dan agreed. He then came across a shade of light orange almost peach color. I loved it. It

matched the original color than had come into mind when I was thinking of costumes. It was a perfect color to represent warmth and softness. The light orange color became the color for the scrim. To create the silhouette feel that I explained to Dan, he started with a very low light that silhouetted the two dancers on stage at the beginning of the piece. Then over a period of about 45 seconds the lights slowly started to raise until the stage was fully lit. Then when there was a musical change, he made the lights warmer and brighter to light the entire stage. This remained until the end of the piece where the lights receded into a slow black out, showing the dancers fade away as there focus was drawn to the focal point that occurred throughout the piece. The lighting was simple but added so much to the piece and to the intent that I was looking for.

I was very pleased with the way the lighting turned out and how it made everything else come together. It was the last element needed to make my piece complete and I felt it was successful. The lighting did not create a distraction from the movement in the piece. It was easy to work with Dan and he was able to create exactly what I was looking for.

Evaluation of Performance

Movement Explorations

■ **COLORFUL:** Dance concert choreographed by and featuring LMU students brings both creative and challenging works to the stage.

PHOTOS BY DREW TEWKSBURY & NADINE YIANG
TEXT BY SARAH ROMANOWSKY

Student Dance Concert

Department of Theatre and Dance

Strub Theatre

Date: Wed.-Sat., Apr. 21-24

Tickets available at CTA

Cost: \$5



Each year, students in LMU's Dance Program are given the unique opportunity to both perform in and choreograph for The Student Dance Concert on the stage of the Strub Theatre. Beginning rehearsals in the Fall, students engage in the creative process of these dances for almost the entire school year. Some senior choreographers such as Jackie Wessely, Sara Kay and Marjani Forte chose to utilize their choreographic works for their senior theses. The styles and genres explored and performed in this concert include classical modern, post-modern, jazz and hip hop. Some pieces also include influence from African and Middle Eastern dance.

Los Angeles
LOYOLAN

A&E PAGE 15

1: Three dancers explore time and space in Wessely's "What If;" 2: Junior Amy Sakowski and senior Katie Rex engage in movement set to live vocals in "Crucifixion;" 3: Energy pulls sophomore Arletta Anderson across the stage in Kay's "8 Women, 3 Chairs (Number 8);" 4: Senior Sabrina Garrison spirals toward the sky in the self-choreographed solo "Seeking to Realize;" 5: Senior Jeremy Hahn touches a reflection of his hand upon the stage in the self-choreographed solo "Ashes of Leafs;" 6 & 7: Seniors Adrianna Forti and Fayad Garcia dance solo sections in the opening piece "Not Gonna Get Us."

Loyola Marymount University
Department of Theatre Arts and Dance
presents

The Student Dance

Concert

2004

WHAT IF

Choreographer:	Jackie Wessely
Music:	Yann Tiersen
Costume Design:	Serifa Hozdic Jackie Wessely
Lighting Design:	Dan Weingerten
Mentor:	Scott Heinzerling
Dancers:	Katrina Duncan Alyssa Eichelberger Stacey Eastham Susi Jenkins Kristin McCollum Brianna Moore

Strub Theatre
Foley Building
Loyola Marymount University
April 21-24
8:00PM

What if you smiled at someone passing by? What if you extended a hand? What if you allowed others to see who you really are? My intention is to explore these ideas and interactions not only through physical movement, but through human gesture as well. Revealing oneself is a challenge, but what if....?

Loyola Marymount University
Dept. of Theatre Arts & Dance
STUDENT DANCE CONCERT
Sat. April 24 8:00 pm
Strub Theatre
One LMU Drive L.A. 90045
No Exchanges - No Refunds

*It is good to have an end to journey towards; but
it is the journey that matters in the end.*

- Ursula K. LeGuin

The Dancers' Performance and My Role as Choreographer

The journey final came to its end, but as I look back on it I am proud of my dancers and I am proud of what I was able to accomplish. Watching the dance that I created on stage was an unexplainable experience. No words seem to capture how I felt in that moment.

After all the hard work, I feel my dancers' best night was Saturday night – the very last show. Each night I saw something new within the piece and I saw how the dancers were developing the movement further, but it was not until the last night that I really saw each dancer reach their peak. It was amazing to watch and I was happy that my family was there with me to see it. The dancers reached the movement to its farthest lengths and the dynamics were so crisp and clear to their intention. I became lost in the moment and found myself flashing back to all the moments shared in rehearsal and then expanding to all the moments I have made at LMU. I did not want the dance to end. It was so beautiful to watch my peers perform a work that I had created and then did an amazing job of presenting my thesis idea. I am grateful for the impressions they have each made on my life and it is something I will never forget.

As a choreographer, I learned that things will never work out the way you want them to no matter how hard you plan. My intention began as one idea but with life's twists and turns my sub-conscious was leading my heart in another direction. This opportunity was a chance to challenge myself and to prove to myself what I am capable of. Being a choreographer taught me a lot about myself as a person.

I found it very difficult to choreograph for my peers. Now that I look back I feel that sometimes, I was a little too nice. I felt myself trying to make the dancers happy rather than paying attention to what I needed to make my piece work the way I envisioned it. This behavior is characteristic of who I am and I did try to work on changing it. As a choreographer, you are a leader. The dancers are there to help you in presenting the ideas and feelings that you want to convey to the audience watching. Sometimes you have to challenge the dancers by requiring them to invest in movement they are not used to in order to help them grow as dancers as well.

At the beginning of the process, since I was not using specific counts, I found it difficult to communicate my ideas to the dancers. I tried different ways of communicating these ideas such as providing counts, though they did not correlate with the musical counts. The process was difficult but I had the dancers repeat the phrasing so that they could understand how I wanted the movement to be executed. I felt that as the process continued, communication became easier for me making it easier for the dancers to understand.

To help aid the process of emotional development, I tried my best to share stories and ideas of mine with the dancers in order to give them a direction. My stories ranged from long lost friends, to becoming an aunt, to losing a close friend. I constantly tried to remind the dancers the intention of the piece and I felt sharing my thoughts was a helpful tool for them.

The whole process was a growing experience for me. I learned how to be in control of situations as well as how to handle circumstances, such as dancers missing rehearsals. I learned how to share myself with others, which became the intention of my piece. The more I opened myself to my dancers the more I received through their dancing. It reminded me of the giving and receiving idea that Paige talks about in her class. You can only receive as much as you give. I feel I gave my entire self to this process and as a result I received such a wonderful gift – the satisfaction and pleasure of seeing the beginning of a dream from a little girl who always said she would grow up to be a dancer. I now am confident that if I choose such a path for myself I will be capable of handling whatever life brings my way.

God's peace is joy resting. His joy is peace dancing.

- F. F. Bruce

Reflection of Dance Studies

Reflection of Dance Studies

Ballet

- Worked on ways and techniques to increase strength and stamina. Engaged in longer combinations and harder material.
- Enlightened and increased knowledge of my own body in relation to form and the muscles that are used. Found connection in plie and the use of turn out to create alignment and to execute movement correctly.
- Worked on technical skills and how to integrate them with music in order to increase our sense of musicality.
- Worked on performance and execution of ballet movement when at the barre and in center work.
- Worked on alignment and how it improved the quality and strength of our movement.
- Reinforced the idea of opposition within movement, to plie you lift and to releve you think down and grounded.
- Worked on executing challenging combinations by learning at a quick pace.

Modern

- Introduced to new forms and pathways of movement including spirals, contract and release, and indirect movement.
- Learned how to release the body and still remain in control of it.
- Experienced the use of different rhythmic phrases in warm-up and in combinations across the floor.

- Experienced the use of gravity and other forces on our movements when allowing the body to release into the floor.
- Create and build upon a strong technical foundation established and worked on in warm-up
- Create body awareness in our movement to understand how and why we move in certain ways.
- Incorporate breath with the movement in order to enhance and help with the movement process.
- Experiment with the different uses of time space and energy.

Advanced Commercial Jazz

- Increase strength, stamina, and flexibility through warm-up and other conditioning exercises.
- Experienced different styles of jazz and how they apply to the commercial world.
- Worked on musicality and how the movement is integrated with music.
- Worked on confidence in performing and preparation for audition settings.
- Increased knowledge of technique and use of body in movements such as pirouettes and combinations taught in class.
- Focused on details of movement along with articulation and coordination of the body to execute movement.

Yoga for Dancers (World Dance)

- Created a heightened sense of body awareness.
- Increased strength in the muscles of my body, especially core strength.
- Increased flexibility in movement and different postures.
- Allowed me to take a look inside myself and see how I worked in other classes and how certain movement affected my own body.
- Allowed me to focus on myself and not focus on comparing myself to others.

Fundamentals of Dance Composition I

- Gave us a chance to meet others and to create a strong community to add to the strong community that the dance department already is.
- Expanded our movement vocabulary by being introduced to shape (like near and far kinesphere), time (like use of breath as rhythm), movement qualities (like percussive or sustained), and use of gesture (everyday movement).
Explored these ideas in class together by allowing our bodies to move in each way, helping us to see what was easy for us and what was difficult.
- Developed a solo study based on the use of art sculptures. Worked with partners in order to create the sculptures within our own bodies.
- Practiced and developed our use of dance or movement terminology by commenting on other student's studies after their performance or within writing.
- Created portfolios based on one of the three main elements of dance – time, space, and energy. In doing so we were given a better understanding of how the element is a part of dance.
- Reflected on topics involving movement and dance in order to practice writing

about dance. Reflections were included in our portfolios.

- Created machine studies in groups using movement to reflect machines we see in our everyday life.
- Worked on improvising movement by allowing our bodies to react to directions given without being given time to prepare specific movement.
- Composed a duet study by combining movement from our solo studies as well as creating new movement together.

Fundamentals of Dance Composition II

- Continued concepts learned and experienced in Fundamentals I.
- Created a study based on a quality like ugliness, beauty, or anger with the use of text on tape, based on the quality. The intent was to reflect the emotions that we interpret when we think about a particular quality.
- Experienced reading and writing haiku poems within class. Then as a group, we selected a haiku to create a study. This introduced us to the idea of speaking within movement and how words and phrases can be interpreted.
- Composed a music study based on our own musical selection, paying attention to how we used the music in relation to our movement.
- Created a narrative study using music that was given to us and trying to incorporate a story told without words but with our movement.
- By incorporating all the aspects of both classes we were able to experience and explore new ways of moving and creating movement.

Laban Movement Analysis

- Began by learning the patterns of Total Body Organization and the order in which the patterns develop. First is Breath, then Core: Distal or Naval Radiation, then the Head Tail Connection, then the Upper Lower Connection, followed by the Body Half, and then finally the Cross-Lateral Pattern.
- Explored the Total Body Organization Patterns by enacting them within our own bodies as well as having a baby guest to show us how the patterns develop and what stage she was at the time.
- Explored the use of breath and how to breathe into all parts of our bodies. We worked as partners and helped each other to find ways to use the entire breath by placing our hands on different areas of our partner's back and asking them to carry their breath to that area.
- Practiced Laban notation including the still forms of pin, wall, ball, and screw.
- Explored the Shape Qualities through motion and notation which include rising, sinking, advancing, retreating, spreading, and enclosing.
- Created phrases that we showed to class as they tried to notate it with the Laban notation.
- Explored modes of shape change which direct the intention of the movement.
Shape Flow is an inner attitude that involves one's relationship to self.
Directional Movement is environment oriented with the use of arching and spoking, creating on dimension or plane. Carving is also environment oriented and is used to create volume within movement, making it three-dimensional.
- Explored the efforts through movement which include Space (direct and indirect), Weight (light and strong), Time (sustained and sudden), and Flow

(free and bound).

- Explored how when two efforts are combined they create States, such as Dream State or Remote State.
- Explored how when three or more efforts are combined they create drives.
- Created effort studies that we showed in class.
- Picked something within Laban that interested us and formed a question that required us to observe, interpret, and analyze within a paper.
- Introduced to Body Mind Centering with a guest teacher and kept a journal.
- Expanded knowledge of dance language and how to describe movement.

Dance Styles and Forms

- Studied and introduced to choreographic aesthetics of various choreographers of the twentieth century, especially Modern and Post-Modern artists.
- Introduced to new ways of composing movement phrases and works. Examples include working with partners and working with the outside environment to create studies.
- Continued the study and use of Laban efforts by incorporating and identifying them in our movement.
- Experimented with different ways to use music. For example classical music does not only have to be used with ballet movement.
- Worked on the music's relation to movement, meaning whether or not the two worked together or opposed each other.
- Began to develop our own individual aesthetics to composing dance by creating

a solo study and analyzing it within a paper.

- Studied Awareness, Attention, Intention, and Action and how to incorporate each in movement.
- Worked with compositional issues including beginnings and endings, motifs and phrases, and transitions within movement.

Kinesiology I

Through lecture

- Learned the anatomy of the cell and its main elements of carbon, oxygen, hydrogen, and nitrogen.
- Examined or found trace elements in the food we eat everyday to make us aware of the nutrients or lack of nutrients we put in our body each day.
- Learned the main parts of the cell which include the nucleus, the cytoplasm, and the plasma membrane.
- Learned how the cell is the basic organism that makes up our bodies.
- Learned how the skeletal system supports the body by providing an anchor point for muscles, protects organs, allows movement, and provides storage for bone marrow.
- Learned that bone is living tissue made of 70% minerals like calcium and 30% organic materials like protein, collagen, and elastin.
- Learned about the development of the spine and its primary and secondary curves that contribute to the support of the body.
- Learned about the muscular system and how it allows movement, maintains

posture, helps joint alignment and stabilization, and creates energy through generating heat.

- Learned muscles do not function individually but together as a unit.
- Learned about the heart and how the blood circulates through the body.
- Learned about the nervous system and how it monitors changes, integrates them, and creates a response (motor output).
- Together all of this information made us more knowledgeable of our bodies and how to take care of them.

Kinesiology II

- Applied what was learned in Kinesiology I to movement that our bodies are involved in everyday.
- Learned the importance of core stability and how to activate the muscles of the core through breathing exercises.
- Learned the importance of the pelvic floor and how it greatly contributes to core stability within the body.
- Learned the names of the bones and muscles by identifying them in different movement patterns.
- Continued learning names of muscles and bones, important to the dancer's body, by identifying them on partners with stickers and drawing on tights.
- Designed exercises for ourselves by identifying weaknesses within our own bodies.
- Describes movement phrases created by us in terms of how joints were moving

and how muscles created the movement.

- Watched videos to help assist in learning the anatomy of the body.
- Experienced guest lecturers in the fields of Applied Kinesiology, chiropractic practice, and acu-pressure.
- Expanded knowledge of the body and how movement is created by integrating all that was learned together, making us more knowledgeable dancers.

To Dance Is Human

- Examined the question 'What is culture?' by looking at our own cultures and finding cultural markers in our own lives to develop a story significant to us.
- Wrote a letter to Judy talking about ourselves and why we were in the class.
- Decorated a basket that represented us as human individuals by containing things important to us.
- Discussed how the body is spiritual, physical, emotional, and thinking.
- Discussed the importance of being human and how all human actions are dance movements or gestures.
- Discussed the important connection of the body, mind, and spirit which makes us human individuals. This is like a moebius strip showing we are continuous and interactive.
- Learned about other cultures through guests that came to class. Karen Gold introduced us to the Jewish culture through her storytelling. Rolanda Reese introduced us to the Hawaiian culture through the hula. Lady Walquer introduced us to the African American culture by sharing history. Gerry Keams

introduced us to the Native American culture through the experience of the baskets we made. Dulce Capadoucia introduced us to the Philippine culture through dance. Ramaa Bharadvaj introduced us to the East Indian culture through history and dance. Quami Adams introduced us to contemporary African American culture through dance. All were very different, but showed us the many ways of communicating and being human within our movement.

- Read articles and handouts based on movement and dancing that incorporated the idea of being human.
- Conducted a field study by experiencing dance out in the public world. Examples are weddings, dance clubs, or parades. We explored the type of dancing and movement that occurred and analyzed what it might be saying about the culture involved.
- Answered the question 'What is Dance?' in our own individual ways through a final paper based on what we learned within the class.
- Looked at where and why people dance.
- Learned to understand movement by sensing it through our own bodies or kinetic mimicry.
- Learned that dance is a universal language and helps cultures communicate.
- Challenged to think about the actions we take every single day and how it affects us and the world around us. The class helped to make us more culturally aware.

Dance History

- Began with the idea of 'what is dance?' but not necessarily to come up with an answer but to have knowledge in attempting to provide an answer, since there is no one right answer.
- Through literature and videos followed the development of both ballet and modern.
- Learned how ballet began in the 1500's with aristocrats and royalty. Ballet was based on symbols, politics, geometric patterns, and royal celebrations. Women were not part of the ballet until later.
- Ballet went through stages beginning with Court ballet, then Romantic ballet which drew from the fictional stories and developed the feminine ballerina, then followed by Classical ballet which emphasized strength, technique, and clarity - not stories.
- Discussed the ethnicity of ballet and how it developed from a culture.
- Learned and explored the styles of the first modern dancers which included Loie Fuller, Ruth St. Denis, Ted Shawn, and Isadora Duncan.
- Examined the theme commonly used in modern of the relationship between the individual and the group.
- Discussed the idea of corporeality and how there is a connection between the mind and the body. Both are necessary in dance.
- Discussed the development of the Balanchine ballerina and how they were the object of the man's gaze.
- Learned about the different choreographic techniques by looking at the styles of Merce Cunningham and Paul Taylor.

- Discussed the development of contact improvisation and the dancers engaged in the art such as Steve Paxton, Yvonne Rainer, Trisha Brown, and David Gordon.
- Analyzed movement within film by selecting a movie and explaining how the dance was used in the film and whether or not it successfully contributed to the movie.

Principles of Teaching

- Interviewed teachers in our lives to find why they became teachers and how they discovered their own methods of teaching dance.
- Developed a lesson plan for teaching a six week class that occurred twice a week based on the theories and methods learned within class.
- Kept a journal on our progress within a technique class by answering the questions: What did I learn about dance and myself? What risks did I take in dance and for myself? What will I change next class in dance and for myself?
- Had many resources and articles to draw from when analyzing our technique class as well as in creating phrases to teach in class.
- Had a chance to teach the students within our own class combinations or phrases and received feedback on our teaching process. Within the phrase we incorporated the use of space, time, and effort by varying speed or rhythm, working with level changes and positive negative space, and drawing from Laban's efforts.
- Introduced to methods of injury prevention through exercises that are done in a

safe and efficient manner.

- Examined the importance of arts within the learning process. They bring about creativity within individuals when problems that need to be solved come about.
- An individual has multiple intelligences which include music, body-kinesthetic, logic, space, interpersonal, intrapersonal, and linguistic.
- The arts allow individuals to use senses and intelligences that are not always apparent but always present.
- Discussed the connection of mind and body and how the body is the structure and the mind is the guide. Emotion becomes a factor in the mind body connection in learning because it can help or hinder an individual's learning process.
- Learned the phrases of motor learning in that you start with a plan, practice, and then perform.
- Learned to build imagination by playing, involving the entire body.

Music for Dance/Drumming

- Learning about the notation of music and how to read music so that we better understand the concepts and measures when teaching with or working with a live musician.
- Listened to recorded music to find how the beats are arranged in order to understand the music we may use to choreograph to.
- Experience rhythm and timing by using our bodies to create music through the beating of the drums.

- Developing an understanding of various patterns and how several patterns can occur at one time to create music.

Dance of Hawaii

- Learned about the tradition and culture of the Hawaiian people.
- Learned the basic hand and feet positions of the hula as well as parts of the Hawaiian language.
- Practiced notating the movement of the hula.
- Composed a final hula by ourselves and notated it.
- Learned a Hawaiian chant and its significance.
- Enjoyed experiencing a more in depth look into

Resume and Bio

Bio

Jackie Wessely is a senior and will be graduating with a BA in Dance and minor in Business Administration. She began her dancing career at Bobbie's School of Performing Arts where she trained and danced for 16 years, and also taught younger kids. She was a member of their Expression Dance Company which participated in competitions throughout California and in New York. The company also performed at many locations such as Disneyland and Knotts Berry Farm. Jackie has been involved with the Cabrillo Music Theater where she has performed in productions of the *King and I* and *Bye Bye Birdie* at the Civic Arts Plaza in Thousand Oaks California. Other performances include the Al Gilbert Show, the Edge Scholarship Show, Spectrum, and the 2004 Nickelodeon Kid's Choice Awards with Cameron Diaz and Mike Myers.

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Styles and Forms Handouts

Awareness, Attention, Intention, Action

Choreographic Devices

Compositional Issues

Introduction to Laban Concepts

Thornton, Sam. "A Movement Perspective of Rudolph Laban." McDonald & Evans. (No longer in print)

website: freespace.virgin.net/mark.thornton/abtln.html

Video: Mark Morris, "Falling Down Stairs"

Video: Paul Taylor, "Esplanade"

Journal

Senior Thesis Ideas:

July 13, 2008

(dancers)

Eva Cassidy: "Who Knows Where the Time
Goes" (about 6)

"Early Morning Rain" (5)

"Fields of Gold"

- Love has many forms
that are held in memories

Coldplay: "Clocks" 5 dancers (10)

- Time, Money, Energy (Drive)
Space

How excuses keep us from our dreams

Dreams we had as children (Home)

Forget the excuses & follow the dream

- Box with light inside (dream)
- Dancer (or 2) represent excuses
- Dancer avoiding/forgetting their dream
- Fabric, pull parts of dream out of box

Avoid Regret

July 20

"Fields of Gold" 5 or 7 dancers

Joy of memories - friends, family, loves

- One main dancer, other dancers are the memories
- Main dancer starts kneeling (maybe in center) sways to music as if remembering (holding something)
- First dancer enters touching

not directly at her

KIDNEY 20

"Fields of Gold" Eva Cassidy (band)

Theme: LOVE Style: Lyrical

3 dancers representing past, present, & future → no specific time period
to each dancer rather each goes
in and out of all three

Love represented in relationships

choice music because it is a beautiful song
interpreted differently than the original.
Singer is not as well known as Sade but is
making herself known despite the fact
that she has been fighting with cancer.
Cancer has affected those close to my family
which has also inspired me to the song.
It is a way to remember and make
tribute to their lives and those still
fighting

Each dancer will dance individually yet
together to reflect our mother's path

Sept. 16, 2003

Fields of Gold Eva Cassidy

Intention: Love within Relationships
and the Memories they
imprint in our lives

- Family, friends, lovers

↳ dancers remembering past relationships

OR
• 3 dancers represent present time
• 3 dancers represent memories

Almost like a reunion of old friends

- Draw on dancers experiences

"Many people come into our lives and quickly
go, while others stay for a time, leaving
imprints on our hearts and we are
never the same." - Anonymous

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Sept. 17, 2003

I met with my mentor Scott today. We
discussed what I was going to do for my
audition and how to go about doing research
for my paper. Suggested ideas were to look
at where my aesthetic comes from, whose
choreography do I draw from, who were
my teachers that I trained with and
where did their aesthetic come from - how
do they describe it? Other idea were to
look at books or other choreography to
get ideas and explain why I chose them.

We then began discussing my music choice
and the idea behind it. My choice of music

Eva Cassidy's version of Fields of Gold was originally by Sting. Scott suggested looking for Sting's reasons behind writing the song. We began exploring why I chose the song I did. I explained that it had a personal connection to me. It made me think of all the people that had touched my life in some way and this was my way of remembering them. I wanted to choose a song that was not overpowering, but still had lyrics. To me it would give the audience a sense of familiarity with the song but a chance to see it and hear it in a different way. They would also feel a connection to memories as well.

To challenge my music selection Scott asked me to choose two other music selections without lyrics that evoke the same feelings as my music choice. This does not mean that I must change my music, but that this can be an experiment to see if anything can intrigue me as much as my song selection.

I was pleased with our discussion and feel that I have direction in my process.

Created audition flyer to post at studios on Sept. 18.

Choreography

Audition

- a) 1, 2, and 3, and 4, and 5, 6, 7, 8
I never made promises lightly.
- b) 1, 2, and 3, 4, 5, and 6, 7, 8
and there have been some that I've broken
- c) 1, 2, and 3, 4, 5, 6, 7, 8
but I swear in the days still left
- d) 1, 2, 3, 4, 5, 6, 7, 8
We will walk in fields of gold
- e) 1, 2, 3, 4, 5, 6, 7, 8
We will walk in fields of gold

Instrumental

- a) 1, 2, and 3, and 4, and 5, 6, 7, 8
- b) 1, 2, and 3, and 4, 5, 6, 7, and 8
- c) 1, 2, 3, 4, and 5, 6, 7, and 8
- d) 1, 2, 3, 4, and 5, 6, 7, and 8
- e) 1, 2, 3, 4, and 5, 6, 7, 8

Movement is gestural and pedestrian like
to draw on the element of people who have
influenced us.

Sept. 24, 2003

Audition → Preparation Sept. 23

Prepared choreography, posted audition notice,
prepared materials for audition.

Sept. 25

Audition

I felt the audition process went well. Out of the 17 girls that signed up, 11 showed up. I taught 5 eight-count phrases and had them perform in groups of three. The 5th eight count phrase required the girls to improve. I specified that I did not want to see tricks but more the style they thought I was looking for.

It was very different being on the other side of an audition. I was actually as nervous to hold the audition as I usually am when I go to an audition. But once I started, I was relaxed and enjoyed watching the dancers dance. I tried to make it fun by being humorous, but I don't know how well that went. The audition took about one hour. I found my difficulty was with my choice of words and how to get across what I wanted. As the audition went on, I think I started to do better.

When it came time for me to decide, I found myself hesitating to make a choice. In the back of my mind, I did not want to hurt anyone's feelings and I wish I could have used all the dancers. But I needed to toughen up and realize that that is what happens in the real world and that you can not always please everyone. I did finally make a choice.

I would have to say that this was a new a good experience for me. It allowed me to see the other side of auditions and how the

choreographer feels during the process. It was also part of a growing process for me. I am always one who tries to keep everyone else happy and to tell people no can be hard. I had to set aside my personal feelings and be professional in the choices I made. I feel I made good choices and I am excited to begin and see where the journey takes me.

I am posting the list tomorrow.

Sept. 26, 2003

I posted the cast list at 10 AM this morning. I was a little nervous/worried about putting it up, but now I feel okay and excited to get into the dance.

October 8

The six dancers I chose accepted their positions in the dance. The first rehearsal is tonight. I am going to try and set the beginning of the dance tonight.

I attempted to search for other music that I could possibly use without lyrics but between my music and my parents, I was not very successful. I will try again at Borders if I can, but I asked Scott if I could listen to some of his music.

I am meeting with him next Wednesday to talk about it. It is a frustrating process because it is hard to change something so set in your mind.

The first rehearsal went well despite my intense nervousness. Besides not feeling well, I felt very nervous and almost intimidated by my dancers' opinions of my choreography. I was able to get a beginning sketched and well as playing with formations for the chorus, which I taught at the audition. The dancers were very supportive despite my craziness. I even told them that I was nervous about the whole process. I tried to calm myself and was satisfied with my progress in the rehearsal. I think the dance was turned out well and I need to stop stressing about it. And HAVE FUN!

October 15

I was supposed to meet with Scott to have him listen to the music I have found so far. More than being a fun experiment I am finding it to be a stressful - annoying experiment. I find it hard to go on with my dance + look for other music that is not inspiring

my movement. I showed up to meet with Scott and he forgot so I have to meet with him next Wednesday. I found two possible songs - A song from Secret Garden and a song by John Tesh. To me, the songs reflect my intention which is based on the quote:

Many people come into our lives and quickly go, while others stay for a time, leaving imprints on our hearts and we are never the same.

The dance is my way of reflecting how people have effected my life.

Tonight was the second rehearsal and I felt much more relaxed. Rather than having material prepared I developed it while in rehearsal. I further developed the beginning to expand on the sketch I created in the first rehearsal. I also tried to continue the choreography through to the chorus. I believe I have about 1 minute at least, maybe 1 minute and a half. I am still pleased with my progress.

October 22

I met with Scott today and played my other music selections:

John Tesh "Some Unknown" (good)
Secret Garden Track 6 (Vibrant)
Vivaldi Guitar Concerto (too
known)

All followed the same melody or sound as my song. The idea of the experiment was to show that I could achieve the same feeling or emotion without using lyrics in a song. But this made me realize, along with talking to Scott that the lyrics are an important part of my choreography because they were guiding my movement. With this discovery we discussed that my movement needs to be extra unique since the song is very familiar in spaces, originally song by Sting. Overall my search was good and I found songs that fit what I was looking for. Now I need to focus on choreography that no one would expect.

Third rehearsal reached 2:22

worked on breaking previous choreography

October 24

After already having a bad morning, I met with Scott to discuss how my piece was going and unfortunately it was not good news. Scott asked me to think about what choreography meant to me. My answer was a way to express through movement. The idea that I was going with was not expanding my ability as a choreographer and deep down I was starting to feel that way.

Now I am starting over from scratch. I do not have music so I will start with movement, developing it as much as I can and at the same time continue my search for music.

My idea was not seen as bad, but rather not a way to display what I have learned here at LMU and also not a way to challenge myself as an artist. I understand what Scott said and I am going to try and change it.

Scott gave me several music selections to listen to, but none of them seem to have the quality or style I am looking for. I still want to remain with the theme of remembering those who have an impact on our lives, so I will create movement using that idea. The dancers will convey this by the impact they have on each other. We'll see how it goes.

Music selections listened to so far:

Meredith Monk music became annoying to me

Steve Reich
Bang on A Can
Tehillim
not the rhythm or tempo
looking for

Arvo Part

Saints of Paris

Nikolai Lugansky
Chopin Etudes
Too classical for my idea

Frank Zappa
The Yellow Shark

November 4

Today Adeleanna helped me out by giving me some more CD's to listen to. One of particular interest was the soundtrack to Amelie. Track 4 and 13 offer similar but different ideas. Track 4 has the melancholy feel and is a piano instrumental. Track 13 has the same feel in the second half but the first half leads the listener to think the song is going in a different direction. The movement I developed fits with both in different ways. I am still looking for music.

I still want my movement to reflect human experience and movement - not so much "dance" movement but the human expression through movement reflecting the feeling movement gives and the thought of the impact of others on people's lives.

Cast and Phone Numbers:

Sugie	949 500 6910	
Stacy	425 681 2420	
Katrina	626 523 8542	310 745 9050
Alissa	310 569 3984	
Prianna	925 586 2424	
Kristin	925 683 5188	

November 5

Rehearsal went well, I think. I tried to use some of the movement I created before. The movement was created before music and I tried to just let my body move.

The dancers were very supportive in the fact that I had to change what I was going to do. I tried not to create so many lines and allow the body to move.
* My sister had her baby, rehearsal started late everyone worked hard.

November 13

In rehearsal I put structure to the material that I taught the week before. The way it plays out, is that each individual has an influence or creates the memory of someone who has impacted them in some way. As this goes on in a ripple like effect, the other dancers pass through space by just walking - representing those that come and go in our lives. The second part of the movement is an opportunity for the dancers to come together and dance celebrating how their influences combined can create a bigger picture to their existence. Life is seen in the relationships you make and how you interact in those relationships. I am pleased with what I have so far and feel I have a solid skeleton to work with.

I am still looking with other music.

December 2, 2003

Today is the day of the showing. I still do not have the music that I would like to use for my dance. This semester has been so stressful to me, that I feel I have not invested enough time into my piece - which is not fair to my dancers or me. The last two weeks I have had to give up rehearsal time for the Fall concert and because of Thanksgiving (not that I wanted to have rehearsal any way).

I am not too worried about the showing because I have already been told to start over. I am trying to develop movement that is my own unique voice - not guided by lyrics.

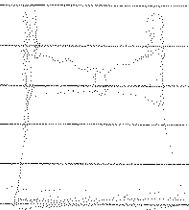
I plan to devote most of my time to my piece over Christmas and during next semester.

The showing went fine and I was given the impression that I was on the right track. The first part of my musical choice was liked by everyone - so I plan to keep it. The second part of my music is a struggle for me.

January 20, 2004

Unfortunately, I did not devote as much time to my piece over break as I would have liked to. I think I have decided what to use for the second part of my piece, but I think I need to work with Gary on putting it together. I have developed more ideas that I will play with in rehearsal tomorrow.

For costumes I am picturing colors like pink, tan/brown, peach, beige, & maybe white.



Gizos

	shirt	bottom
Karina	L	
Gabi	S	
Stacey	M	
Balena	M	
Kristin	M	
Ryann	M	

My theme is becoming clearer and more personal. It began as a general idea of how people effect our lives. Throughout my life, dance has introduced me to many people who have effected me in some way: teachers, friends, extended parents, etc. It was not until recently when I really realized how important these people were to me and the person I am becoming. Unfortunately, an extended parent to me passed away on Christmas Eve. She had been fighting cancer for four years. It made me really sad, but also made me think about life and the people in my own life. I plan to reflect this in my dance through the interactions of the dancers and what happens when people come and go in life.

Notes

Keep beginning the same

- Partner work downstage right
- No stage left duet
- Quartet

Dance: Dancers start on back, lift start forward on right, pivot to grab hand of partner. Piv. around to rest in a hug with low armpits - turn out ? ? ? ? ?

Duet: 4 steps starting with right leg
Right arm reaches forward and in
Back pose back to a right pose
Step right leg across back pose back
to face stage left
Step back right left back arabesque
with right leg back to front reaching
right arm
Walk to dancer downstage right

Step back right + left two counts each then
right left one count each
Can do jambe right leg a laie
Pose left leg reaching left arm then right
step left right drag to stage left
Step R L R cross left 4th position back
drag and exit stage

Upstage right drag left leg
Step left right back down left leg front
Step left right left right back down
right leg side collapse roll to floor
On left three can do jambe right leg
Step up to relieve off balance
Step left back arabesque drag right
change low fan bring left hand across
body up to chest to open left
Follow hand with eyes
Walk in circle around hand
Pull hand up center of body up straight
Drop arm circle in at elbow and pull

down, pull left arm at elbow to drag onto
left leg
Step left right left jump with right leg
in pose arms reaching out facing DR
Step R L Releve R L chest lifted up w/ focus
Cross left reaching right arm to left
Step up, repeat
Facing front open right then left arm
Pull both hands to breast
? Improv

End in diagonal line each touching
Each reaching a different direction
Each repeating movement from the beginning

Need to add more choreography
Possibly lengthen music

February 17 2004

My piece has been put on hold due to
the faculty concert that was a great success.
At my last rehearsal I decided my dance
needed a set structure in order to reflect
my theme. The beginning of the piece is a
general interaction of people through dance
movement. The second part becomes more
specific by showing how one person (me) is
affected by many. For this reason Krishna
is made the main dancer who interacts
with the other five dancers. When it comes

to choreography, I find that my movement is what feels good in my body and the dancers' bodies as well. Stacey commented that the movement felt like a blend of Holly and Paige's movement, which makes sense since I train with both teachers. For this reason my research will rely on Holly's background (Stephanie Gilman + yoga) and Paige's background.

Since my theme is personal, it requires me to reflect on the moments in my life that have been significant to me. I feel I need to push my boundaries in choreography, but it is close to being done.

Next Step → costume?

Rehearsal is tomorrow, we'll see what they remember

February 18

Found ways to make more connections in pieces

Rehearsal went well. By the end of rehearsal I had a rough finished product that just needed some insight and development. The dancers are doing great with all the changes and development of the movement that I am doing. I will have a better understanding of my direction after Scott views the piece next week.

Lots of Development: Turn + lift

Circle with Contrasting Mount.
Cross over (susie)

February 25

Now I think I am even more excited about my piece. At the beginning, both Scott and Judy viewed my piece and I got a lot of feedback. Scott was pleased to see my development from the piece I had started out with. By choosing the music I did Scott explained that it allowed me the freedom to explore my movement and step outside the box "Fields of Gold" put me in. He saw the movement to be very "Jackie" - I was discovering my unique self, my own movement.

The one question he posed to me concerned the flow of the piece. He explained that in the beginning there is this idea of a question that each dancer is asking the other - there is a lot of interaction creating beautiful connections and relationships. With the dance as I had it Scott saw the question resolved for Kristin but felt there should be some resolution for the other dancers as well. To accomplish this I could insert moments of interaction within "chores" movement that I had the dancers doing most of the second half of the dance. I completely understood what he was saying and to make it clear, stated my intention.

My idea is that the beginning shows the interaction of people and the affect people have on one another. From this there is a specific "story" of many peoples effect on one individual. Scott said he definitely saw that but wants to see more correlation/connection of the first half with the second half. I understood and was excited because I immediately knew where to develop these ideas. Scott congratulated me on the development I had made, he could tell it was a lot - which is part of the process.

Once Scott left, I got started on some ideas. In the beginning I created more interaction between Alyssa, Briana, and Kristin. Then within movement I pulled out dancers to interact for a moment starting with Stacey + Katrina, then Briana and Alyssa, then Susie + Kristin before Kristin receives interaction and realization from all the dancers. I really saw the development from 'chores' dancing to little moments that put your focus and get your message across.

Next week is the next showing, we'll see how that goes.

March 3, 2004

Second Showing

The showing seemed to go well. I see that there still needs to be some internal changes, from watching it. I feel I am at a good point. I plan to schedule time with Damon to get some feedback from someone whose been on the outside of my whole process.

- Sara Kay has also helped with suggestions in use of qualities and dynamics in the first part of my piece but over all she really liked what I had done.

I have one more rehearsal before adjudication on March 22

March 10, 2004

I talked to Damon today about getting feedback on my piece from the showing. His ideas overlapped with what Scott had said about my piece. The second half lacks the contactual feel of the first half. In addition Damon felt the piece in the second half was too frontal and presentational. If I work to incorporate the contactual ideas the other things will get worked out. My plan is to figure out how to incorporate these ideas tonight, since it will probably be the last rehearsal before adjudication.

Ideas: After Aurora + Briana lift Kristin, circle around her turning her to find Susi at the other end of the stage but she walks away leading to phrase with Katrina + Stacey.

March 11 2004

I made some changes last night to further develop my piece. There was only so much I could do since it was my last rehearsal before adjudication. The changes I made added texture and dynamics to the movement that was already there.

My changes involved space and where the dancers do the movement in space. By having each dancer go a different direction the movement is given more life and excitement. The dance seems to flow better now.

The only struggle or challenge I face now is some of the dancers' performance quality. Because the movement is simple, it requires the dancer to bring themselves into the movement and make it their own. Half of my dancers are doing this, while the other half does so sometimes or almost never. I have tried to explain to them in many different ways - such as offering personal ideas that I draw from, but I still am having difficulty. Hopefully after talking to them they will pull through at adjudication.

Whether or not my dance makes it, I am proud of my development and what I have been able to create.

March 21 2004

Tomorrow is the adjudication. I am a little uneasy since I was unable to have rehearsal - due to the fact that we were in Arizona. I am confident in my dancers. I just wish we had been able to work on performance more. We will see how it goes.

Quotes for Research Reflection

"Be a life long or short, its completeness depends on what it was lived for."

David Starr Jordan

* It is good to have an end to journey towards; but it is the journey that matters in the end."

- Ursula K. LeGuin

Feb 15)

March 22, 2004

Adjudication was tonight and I think it went well. We will find out tomorrow which dances will be in the dance concert.

I have started to think of costume ideas again. Katrina and Kristin both had a shirt that I think would work for the top if I can figure out the bottom. Their shirts are from Target, so I will have to go and look.

Now I need to start compiling my thesis workbook.

→ Music Selection

→ Dancers

- Audition Pieces
- Selection
- Rehearsals

→ Calendar

- Rehearsals
- Showings
- Adjudication

→ Research

Journal:
• Personal Experience
- Reflections on quotes

→ Aesthetic

- Modern/Lyrical
- Holly - Range fusion of style

→ Costume

- Process

→ Lighting

- Process

→ Final Outcome

→ Journal

I would like to take pictures of my dances to include in my thesis.

March 23, 2004

Notes for Rehearsal tomorrow

Fix beginning

Alyssa + Katrina add arms

Alyssa - tension and release

Alyssa + Briana add sweep of movement
two arms

Briana off center torso

Briana + Stacey chaine, sotoine, releve

Stacey hand to heart

walk around eusi

Stacey + Susi pk release step,
step, pull

2nd half

Alyssa, Bri, Kristin

Dynamics Reach pull → upper center

Alyssa + Bri

Sta, Kat Arms → chaine triplet with arms
Kristin

Step back arms up then into
upper contraction

Kri, Kat, Sta

No arm on altitude

All

Accents in unison dancing
Change unison dancing

Notes from Adjudication → More of
Dynamics
More Detail
Authentic
Powerful

Idea/Intention

Being thankful but also not saying
what you wish you could have said
If you could go back... what would
you have said or done different
*What if...

Change Kristin, Stacey & Katrina's and
- walk through pull.

March 25, 2004

I feel that rehearsal went well last
night. I took the feedback from adjudication
and made several changes within the piece
that I think worked well.

There was a comment on the music, but
I feel it is too close to the show to make
changes - especially when I have no more
rehearsals.

Another big comment was that it was
not understood why Kristin ended in the
center at the end of the dance. Because the
dance is not long enough to develop the
idea I had in mind, I could understand

why it did not make sense. Therefore, I
made changes last night to fix that
problem.

I feel that I have shown much
growth through this whole process. I
am happy with the changes I have
made and I am excited for the concert.

The theme of the dance has changed
for me in that in relation to relation-
ships we have with others, what if...

April 13, 2004

My intention though I believed was
one thing, has become an idea of
revealing oneself by relationships made
with others. Steps used to convey these
ideas include:

walking in a circle → contemplation
reaching → wanting
covering the heart → closing off
use of diagonal/focus → something
working towards
touch → interaction, connection

April 14, 2004

Tonight was tech, rehearsal, and I think it went very well - Dan Weingarden was my lighting designer. I did not have any specific lighting ideas but I did have words to offer to help set the mood I was looking for. Such words as warm, soft, light, natural, like a hug from a friend. With these ideas he came up with a very simple, but wonderful lighting concept. There were only 3 lighting cues. The first was a slow raising of the lights to a scrim that was a pale orange almost peach color. The second light cue was to brighten the stage on the musical change - making it warmer and brighter on stage. The last cue was a fade to darkness, which helped dramatize the ending positions.

The lighting seemed easy because Dan was helpful and of course an expert in what he does. We both agreed that the lighting should not distract from the dancing, but be there as a support or as an assist. I think it added the final element to my piece.

Watching it on stage was amazing to me. I found myself watching and thinking to myself - "Wow I did that!"

It was a weird feeling I can not explain but I do know that I am proud of myself for what I accomplished. After the rehearsal Scott came up to me and said I had done a good job. He could tell I made a lot of changes and was happy with my growth. He ended by giving me a pat on the back and a big smile. I did it and I can not wait for others to see it.

April 19 2004

Notes

- Stacey + Suzi sharper
- Kristin go more straight back
more powerful coming through
- K, B, A don't look down
- Steps after arm roll off
- Steps after Kristin rests on Stacey
- Travel unison more
- Stacey strengthen through
lines more

FACE → EVERYONE

April 20, 2004

Tonight was the last dress rehearsal. I feel the dancers are ready to perform. I am excited to see how the audience will react to my piece. It has come along way since I started and I have learned a lot about myself as an artist and as a human being. It has been a long road, but a good one that was worth traveling.

April 30, 2004

The show has ended as well as the semester, and I feel I have grown and learned a lot about myself. Placing myself on the other side has shown me confidence in myself I didn't know I had as well as showing me how to look at things differently.

I thought not being in the concert would be easy, but it was not. There comes a time when you have to let things go, even when it's harder. Saying good bye to everyone at LMU will be hard because you really don't know what you have until it's gone.

I can not explain how it feels

to watch something you have created presented to others and then hearing wonderful things about it. My dancers worked so hard for me in conveying the intent of my piece. I felt so lucky to have been able to share this whole experience with them. They taught me about myself and helped encourage me to grow. They were always ready for anything I had for them.

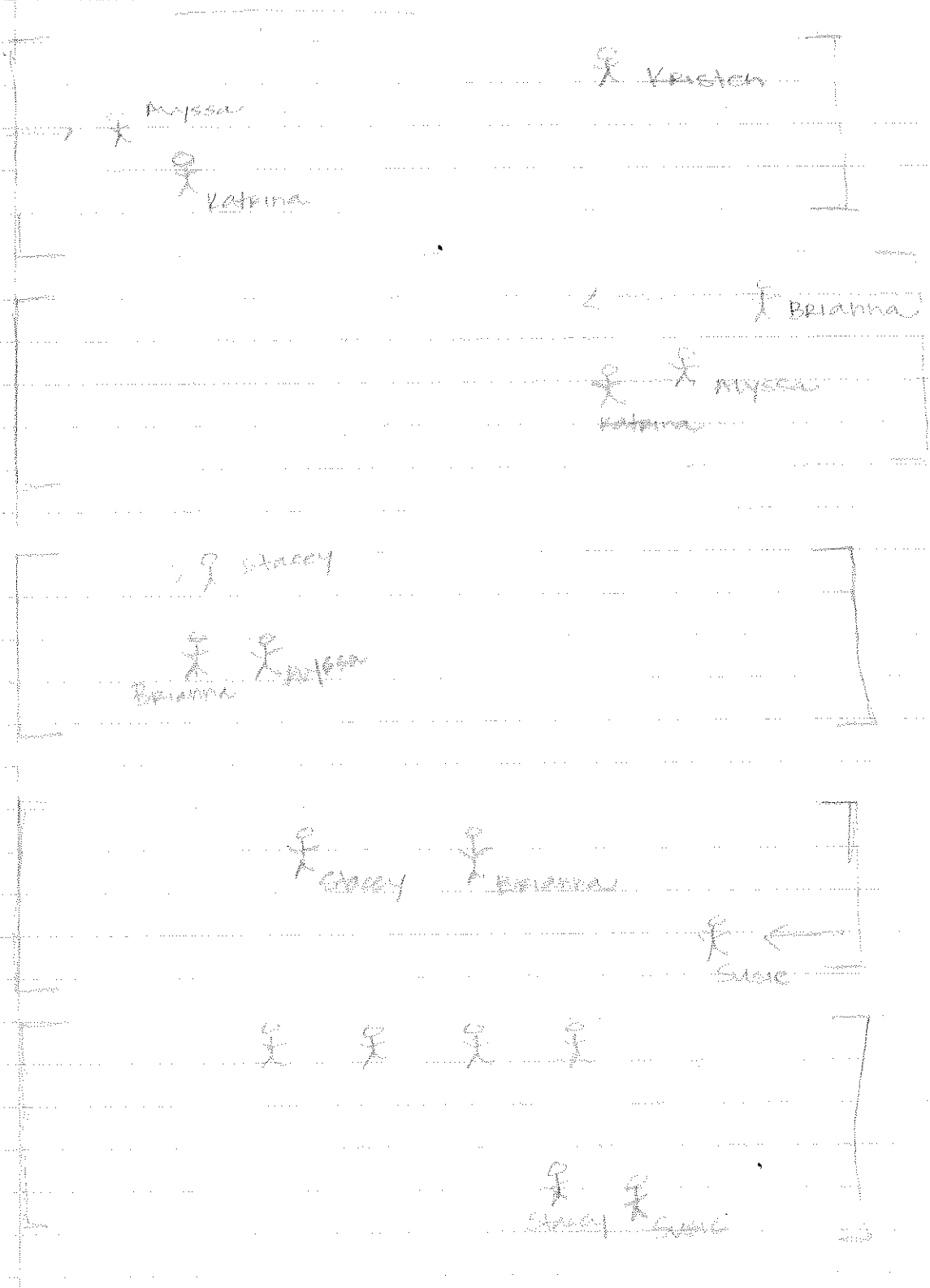
This experience taught me to believe in myself and in my work. I have always been a perfectionist, so choreographing was always difficult - I always wanted something better. This experience taught me to be proud of my choices and to stand strong behind them. I had to keep telling myself, it didn't matter what other people thought, it only mattered what I thought. I had to do the best that I thought I could do, and I think I did. As Scott and Judy would say, I was staying true to my authentic self.

I do not think I would change anything about the process because the obstacles only helped make me a stronger human being. Even though

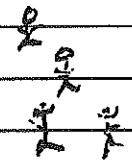
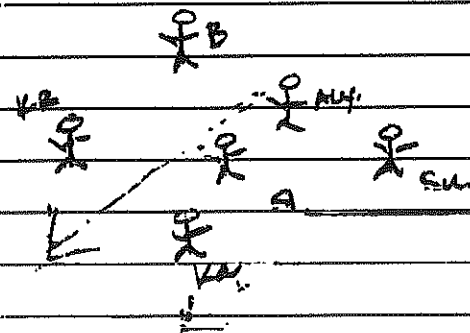
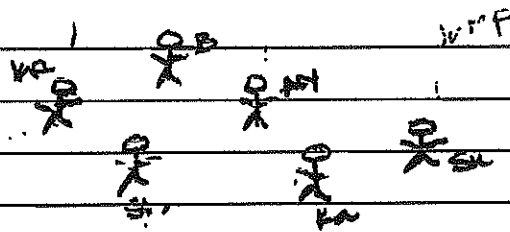
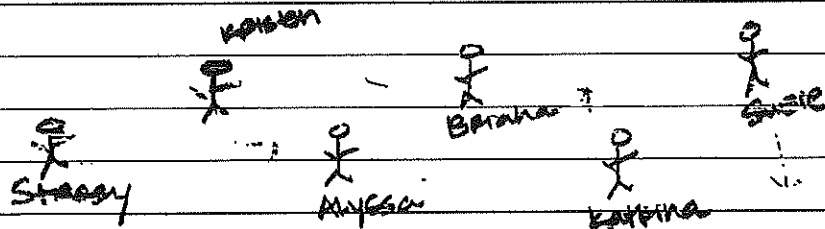
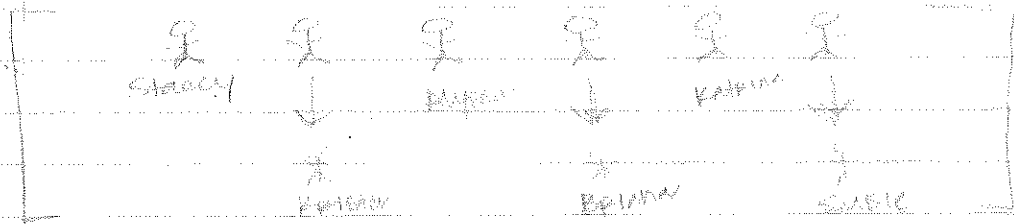
I do not know where I am going
I know that everyone at UMI as
helped me to grow strong enough
to take what ever life will bring
me next.

What if...?

Formations



Formations




Dear Jackie,

Thank you so much for the opportunity to work with you this year. I have enjoyed being in your piece. I love choreography and your choice of music. I also love the meaning behind it. It feels great to perform it. I'm sorry for all the times I wasn't able to follow the movement and connect it to the music correctly... I am going to thank you so much next year, you have promised to come back and visit. I looked up to you the past two years. You are such a wonderful person and an amazing dancer. Thank you always for being so kind. You're the best! Good luck with everything you do in the future. Happy Graduation!!

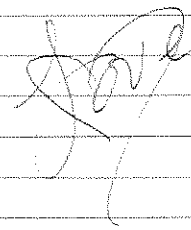
Love,
Bri

Dear Jackie,

I'm so glad that I get this chance to tell you how much I loved to be a part of your thesis process. When I found out that you were choreographing I jumped at the chance to be in the number. In the audition I fell in love with your style and innovation as a choreographer. All of your movement runs through our bodies with such ease and grace. I really felt privileged to see your choreographic exploration evolve. It was wonderful to be able to work with you, Kristen, and Katrina, who are seniors and have so much knowledge and experience to share. You were never afraid to play around with your music/choreography and I think this kind of openness was a big part of its development and success. When we perform it, I only want it to keep going - it ends so quickly! I've looked up to you not only as a dancer but as a human being these past 2 yrs. You are light hearted and kind - I'm so happy that we came to the same college and were able to expand our love for dance through this amazing LMB dance department. Thank you so much for everything. I wish you only the very best this next year + I hope you could back + visit  state. base123@hotmail.com
3/4/11

Hey there my friend!

This has been such a great experience for me! There is so much beauty in your piece it is such a delight to dance. Working with you has been so much fun. It was an unforgettable year and your piece is a huge part of the memory. You are such a beautiful person and a wonderful friend. Thank you for the amazing opportunity. ~~And~~ And thank you for putting up with me every Wednesday for the last 6 months of rehearsal. I know I can be a handful, well if you ever choreograph again I will be the first in line. If you'll have me! ^{PS} Sorry for the journal scare it seemed like a good idea at the time. Congratulations on a wonderfully beautiful, honest piece! Great job Yackie!


Kris

Dear Jackie,

This has been such an amazing experience because I've had the opportunity to work with you and get to know you even better. Your choreography is beautiful as is your dancing but above and beyond that you're just an incredibly beautiful person. I will miss your sweet spirit and laugh a lot next year but I know you'll be on an amazing journey of your own. Lots of love now & always.

Alyssa

Jackie ~

Wow! Your piece is so much fun for me to perform because it has so much meaning. I think it is beautiful! Thank you so much for letting me be part of this journey. I'm so glad that you are leaving me but I feel so fortunate to have become your friend and have been able to work with you. You are an incredible person and I know you will go so far because of your patience, generosity, and love for everything you do. I miss you so much! Thank you for this opportunity! Forever your friend!

♡ Susi Jenkins

Dear Jackson

Hey lovely lady! I just wanted to say
"thanks" for inviting me to be in your piece
this year. It has been such a special experience.
You have given so much of yourself to all of us, I
only hope that we have given you the same in
return. It's been such a pleasure to work with
you these past three years and all of the
experiences we've shared together as artists.
You're such a special person - so beautiful &
so unique. Merble with your future, I wish
you all the best life has to offer. Keep in touch!
cherish life & all it has to offer you. Much
love! Mwah! ★ XOXO

Always,
Futina